

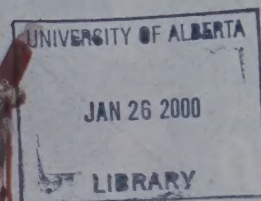
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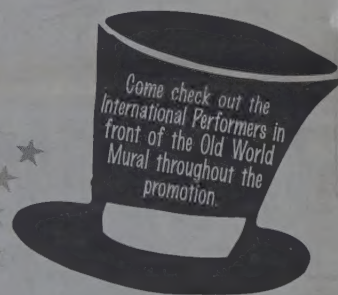
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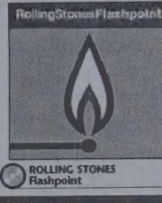
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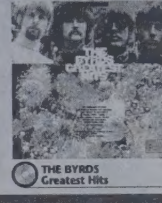
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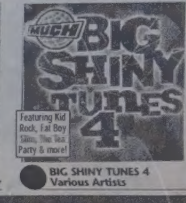
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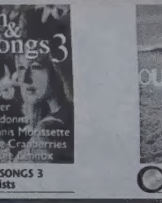
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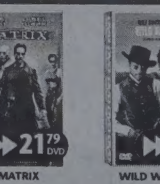
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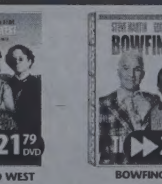
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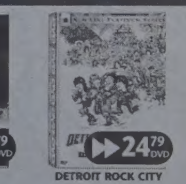
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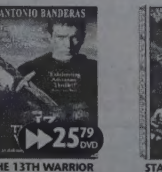
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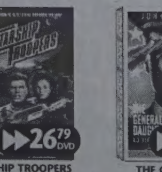
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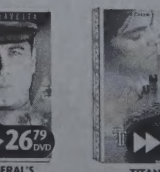
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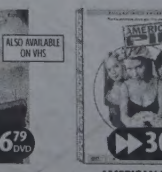
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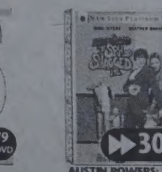
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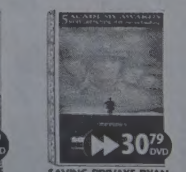
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COVER STORY: Did you hear the one about the two local arts organizers who go into a bar? Well, one says to the other, "Hey, wouldn't it be a good idea to hold a comedy festival in Edmonton?" Ha ha ha ha! Hmm... maybe you had to be there. Luckily, you can this weekend, as the Comedy Arts Festival gets underway. • 10

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Your VUE

Anders no credit to Reform Party

In your story "Rob Anders faces down the Red Menace" (Vue Weekly, December 23, 1999-January 5, 2000), it is said that Reform MP Rob Anders randomly confronted and heckled Republican opponents during the 1994 U.S. midterm elections. In fact, Mr. Anders was hired by the Republican party to don a Pinocchio nose and harass the Democratic candidate for the Senate in Oklahoma.

We are told that Mr. Anders is a former lobbyist for the National Citi-

zens' Coalition, and has been a member of the Republican Leadership Institute, an elite training facility for



Reform MP Rob Anders

fundamentalist and neo-conservative activists. He is also affiliated with the National Rifle Association, the Fraser Institute, the Canadian Taxpayers Federation and Focus on the Family. He

also attained a perfect score for being anti-choice, anti-gay and pro-gun from the Family Action Coalition in its 1997 voting guide. Excuse me, but could these résumé highlights be one reason why the Reform Party is viewed by most Canadians as being too harsh and extremist in its policies to be elected as the government of Canada? —BRUCE GAJERSKI, EDMONTON

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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Church in lurch

McDougall reno plans now in limbo

By DAVID GRØNNESTAD

On January 14, 1999, *Vue Weekly* reported that the McDougall United Church—on 101 St south of Jasper Ave—had adopted an ambitious plan to redefine itself as a place of worship. A major part of that plan involved massive renovations to the interior and the exterior of the building itself.

One year later, the church looks exactly the same inside and out.

The plan was to expand the church into a larger entity called McDougall Place, which ministers Rod Sykes and Linda Ervin said would be more practical for a downtown church. When it was built in 1910, they said, there was a nearby population that attended church; 90 years later, the population is aging and must commute to church, and the congregation is in danger of disappearing altogether—just like that of Norfolk United Church, whose

congregation was absorbed into McDougall's in 1996.

McDougall Place would forge links with the downtown community, entering into partnerships with different community organizations. The plan to transform the church had four goals: first, to repair the church's exterior; second, to replace the current stair entrance with a more accessible, glassed entrance; third, to transform the sanctuary into a more flexible, meeting-hall-type space; and fourth, to divide the basement into separate areas for different downtown community organizations to use. The projected cost of all this was about \$2 million; after all this was done, possibility was held out for the erection of a social-housing high-rise in the parking lot next to the church.

The worshipping news

The plan was passed by the congregation, but the topic was extraordinarily divisive. Many older members were against the idea of transforming a beautiful, historic downtown place

of worship into what they saw as no more than a glorified meeting hall and community organization.

According to music director Ed Connell, the church now has a committee meeting to re-evaluate the plan, which may have been so ambitious as to be impossible for it to afford. "They're looking at how to save some money," he says, "and to see how far we're really willing to go."

On January 9, Ervin—who is widely regarded as a major voice in favour of the plan—announced her resignation to the congregation. She's going to be taking up a position with a human rights organization.

Ervin did not want to discuss the plan with *Vue Weekly*. "We're entering another process of looking at it," she said. "It's not clear where it's going now." ☐

news

Genesis a nemesis?

Opposition growing for Kananaskis megadevelopment

By DAN RUBINSTEIN

In an era when municipal officials are taking steps to limit growth in the town of Banff and the federal government is calling for a reduced human impact at the prestigious resort on Lake Louise, it's startling to hear of a neighbouring project that cuts hard against the grain. But it appears to be full-steam ahead just down the highway

for the Genesis Land Development Corporation, the company that wants to build a multi-million-dollar hotel, golf course and ski resort on about 1,500 hectares of Kananaskis Country wilderness.

Genesis, which went public with its proposal last week, is now running a series of public service advertisements in area newspapers. The last of these mandatory notices is scheduled to appear on January 22, after which lobby groups and concerned citizens will have 45 days

news

to voice their concerns, or support, to Alberta Environment. Then the provincial department

will decide how an environmental impact assessment is to be conducted by Genesis. If and when that assessment is accepted by the government, the proposal is bumped forward to the province's Natural Resources Conservation Board, which will hold hearings and ultimately decide if ground can be broken.

Jeff Blair, the manager of planning for Genesis, told reporters that public opposition since the company released its proposal (available online at www.genesisland.com/indexgdl-profile.html) has been minimal. He also said that Genesis intends to meet with some of the environmental groups that have vowed to fight the project. But so far, the anti-development campaign led by organizations like the Canadian Parks and Wilderness Society only seems to be growing. "We regard this project as seriously as the Cheviot mine," says Dave Poulton, conservation director for the CPAWS Calgary/Banff chapter, "and will be as vigorous in our opposition to this project as we have been to that one."

Trouble bruin

CPAWS is rallying against the resort (which is slated to include a ski hill with a daily capacity of 6,000 skiers, a 27-hole golf course, a fitness spa, restaurants, boutiques and 400 hotel rooms) for a number of reasons: it could destroy rare grizzly bear habitat, compromise a major regional wildlife corridor and have a negative impact on animals in adjacent Banff National Park, according to CPAWS. "The south end of the Spray Valley [where Genesis wants to build] is disproportionately more important than other areas," says Mike Gibeau, head researcher of the Eastern Slopes Grizzly Bear Project. "It doesn't take a guy with a Ph.D. to figure out that scale of development can't be positive for bears."

Last May, recognizing the environmental sensitivity and significance of Kananaskis Country, the Alberta government did unveil a new recreational development policy for the area. It called for a moratorium on new, large-scale projects. But Genesis began its application process before that policy was in place, thereby escaping the enhanced standards. And now its bid to build has a good shot at succeeding. ☐

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VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

JUSTICE

APEC inquiry excuses PM

OTTAWA—The PM appears to be off the hook at the APEC inquiry.

The lawyer for the commission looking into the treatment of protesters at the 1997 Asia-Pacific Economic Cooperation summit in Vancouver doesn't plan on calling on Jean Chrétien to testify. Instead, Barbara Fisher wants foreign affairs minister Lloyd Axworthy to appear.

"This is to advise that we do not intend to call the Prime Minister to give evidence at the inquiry," Fisher explained in a letter. The reason behind the decision, she wrote, will be revealed at a later date.

A lawyer for the federal government told the *Globe and Mail* he was pleased with Fisher's decision. Ottawa says Chrétien was not involved in APEC security; that was strictly the RCMP's concern, the feds argue.

Now, with Chrétien's absence almost certain, those seeking full disclosure at the inquiry fear the worst.

"If it doesn't call the prime minister, then it's not going to get anywhere," APEC protester Jonathan Oppenheim told the *Globe*. "It's just going to get archived. If they call the prime minister, then there's a greater chance the recommendations will have an effect." —DAN RUBINSTEIN

CULTURE

Drew Carey, propaganda pawn?

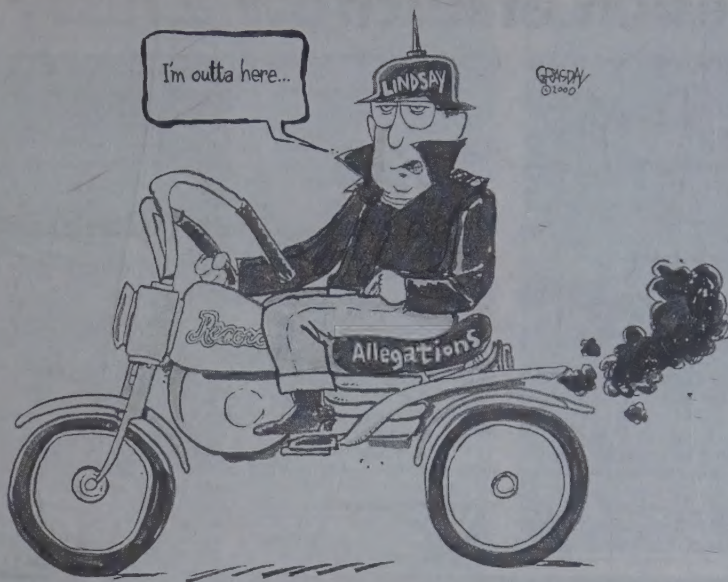
WASHINGTON—The war on drugs in the United States has made new inroads into the world of television. And TV networks south of the border appear to be making a few extra bucks in the process.

Details of a secret arrangement between the White House and all of America's major networks were uncovered last week by the Internet magazine *Salon*. According to the *Salon* article, members of the federal Office of National Drug Policy were frequently given advance copies of scripts from shows that touched on drug issues. If officials approved of a particular show's anti-drug message, *Salon* said, the network on which it was scheduled to air would be allowed to forego mandatory anti-drug public service announcements and broadcast more money-making commercials.

Highly-rated series like *Chicago Hope*, *The Drew Carey Show*, *Beverly Hills 90210*, *Sports Night* and *Cosby* were among those that won points from the White House's drug agency.

After the story broke, the TV industry and U.S. government quickly slipped into damage control mode. "I was absolutely unaware of this," Peter Roth said to reporters. He's the former president of Fox Broadcasting and currently the president of Warner Bros. Television, which makes shows such as *ER* and *Friends*.

"I think it's appalling," said Gail Berman, the president of Regency Television, the company that makes *Roswell* and new kid on the block *Malcolm in the Middle*. "It's inappropriate



for government to participate in this way in the production of television."

For their part, major network execs have admitted giving scripts to the government in return for "expert" advice and advertising credit. But at no time, they maintain, did they give up creative control of their shows—despite that fact that "adjustments" were made.

Last fall, speaking to a U.S. House of Representatives subcommittee, White House drug policy chief Barry McCaffrey (popularly known as the American "drug czar") talked about the subtle ways his office wants TV shows to influence young viewers. "We realize that you cannot shoe-horn a drug message in a script where it does not belong," McCaffrey is quoted as saying. "It must appear organically. Sometimes only a one-second frown or wave of the hand when somebody is offered marijuana is all that is needed."

Regardless of that so-called subtlety, many TV studio execs are upset. David Kissinger, president of Studios USA, which makes *Law and Order*, calls the arrangement a threat to the civil liberty of Americans.

"The best way for television shows to reflect the values society regards as important is for the producers to actually care about them," he said, "and not for the government to impose them." —DAN RUBINSTEIN

AGRICULTURE

Farmers distrustful of government aid

SWIFT CURRENT, SASK.—Even though the federal Liberals have promised them billions in disaster relief, beleaguered prairie farmers are worried it won't be enough to recoup three years' worth of heavy losses.

Last week, agriculture minister Lyle Vanciel announced the allocation of \$1.1 billion in disaster relief for farmers—if the provinces kick in a promised 60:40 ratio cost-sharing commitment, family farms in the three prairie provinces could receive \$3.6 billion.

Vanciel also announced that farmers in Manitoba and Saskatchewan could apply for a \$20,000 advance to help with spring seeding.

But farmers at a recent rally in Swift Current complained that the aid money was window dressing, and

that the Liberals' real goal is to follow up on a 1971 party white paper suggesting the country allow multi-nationals to take over farming operations on the prairies.

"The white paper said they had to get rid of 70 per cent of the farmers and that's what they're doing," farmer Harold Blodgett told the CBC.

If you think that sounds like shop talk from a paranoid farmer, then heed the words of Saskatchewan premier Roy Romanow; he also believes that the Liberals are willing to let the family farm tradition of western Canada die off.

"Do we want to see hundreds and thousands of farmers forced off the land in short order?" Romanow asked. "Someone will take up the land—bigger and bigger groups. Do we want to be dependent on that small number of much bigger groups?" —STEVEN SANDOR

SOCIAL ISSUES

British army (hesitantly) accepts gays

LONDON—Four months after the European Court of Human Rights ruled that four homosexuals were wrongly dismissed from the British army because of their sexual orientation, Great Britain has put an end to its ban on gays serving in the military. But many of the country's gay activists think last week's announcement marks the conclusion of just one battle, and not necessarily the entire war.

"There is no longer a reason to deny homosexuals the opportunity of a career in the armed forces," defence secretary David Hoon said in parliament. "Accordingly, we have decided that it is right that the existing ban should be lifted.... The status quo is not an option."

Accompanying the change in policy, however, will be a new code of conduct to ensure that the effectiveness of Britain's military isn't hindered. Officers will be on the lookout for behaviour such as unwanted verbal or physical sexual attention, "over-familiarity" with partners or personnel, offensive displays of affection and soldiers taking advantage of their subordinates.

"Have the actions or behaviour of an individual adversely impacted or are they likely to impact on the

efficiency or operational effectiveness of the service?" is the question around which the code of conduct is based.

"[The armed forces] cannot choose the people they live and work with, often in difficult, cramped conditions," Hoon told Reuters. "Operational effectiveness depends on team cohesion and the maintenance of trust and loyalty."

Gay rights groups like Outrage! view the end of the ban as only partial acceptance. "Military training should challenge anti-gay attitudes," the organization said. "What is needed is an educational campaign to create a safe, sympathetic environment for gay members of the forces." —DAN RUBINSTEIN

HEALTH

Gray Lady pans Canada's hospitals

NEW YORK—Canada's ailing public healthcare system took a major bashing last weekend in the world's most influential newspaper.

The *New York Times*'s January 16 feature "Full hospitals make Canadians wait and look south" described huge waiting lists at hospitals across the country and described the all-too-common plight of gurney-bound patients waiting for care in the hallway of a Montreal medical centre.

"When Canada's state-run health system was in its first bloom, in the 1970s, Americans regularly trooped up here on inspection tours, attracted by Canada's promise of universal 'free' health care," wrote the *Times*' James Brooke. "Today, however, few Canadians would recommend their system as a model for export."

Brooke also cited the growing number of Canadians who are choosing to head south for higher-quality healthcare, including a *Globe and Mail* column which called Cleveland the city "which is fast becoming the de facto hip-replacement capital of Southern Ontario."

"As a result," Brooke continued, "Canada has moved informally to a two-tier, public-private system. 90 per cent of Canadians live within 100 miles of the United States, and many people are crossing the border for private care." —STEVEN SANDOR

VUEPoint

By LESLEY PRIMEAU

Meet the Stupids

The new year is only three weeks old, and already we've been inundated with stupidity. If it's not some fool from the Atlanta Braves mouthing off about queers and AIDS or minorities and single moms, it's Edmonton's poor, misunderstood police chief squawking about how poorly he's been treated. So much stupidity seems to stem from people refusing to take personal responsibility from who they are or what they say. Let me list some examples while you sip your java:

Stupid comment #1: "I would like to know why it's not being regulated, why the government hasn't taken steps to change it." Those wise words were spoken by a woman who wants to sue the tobacco giants for not making cigarette paper safer, because her two children and a friend were killed in a house fire caused by careless smoking. Following her logic, you'd have to blame cars for not stopping on ice, or boats for springing leaks. Careless smoking involves a careless smoker, doesn't it?

Stupid comment #2: The RCMP have decided that releasing the names of people charged with crimes is a breach of the federal Privacy and Access to Information Act and so, henceforth, "any information about individuals charged will need to be gleaned from the courts." The Act was passed in 1983. The Mounties made this decision on January 12, 2000. Of course, on January 13, the RCMP reversed their edict, saying their policy hadn't changed in almost two decades. You've gotta ask, "What are they thinking?"

Stupid comment #3: The Workers Compensation Board of Alberta, in operation for the past eight decades, suddenly decides they have to run a media campaign to inform people who they are. According to WCB head honcho Mary Cameron, "By helping Albertans understand who the WCB is and what we do, we hope to make them more aware of the role they can play in injury prevention and worksite safety." Did it really take a \$650,000 campaign to bring this arcane knowledge to the public?

Stupid comment #4: Outgoing Edmonton Police Chief John Lindsay vacillates between "No, we don't have a gang problem" and "Yes, we do but we can't fight it 'cause the Commission won't give us enough money." On January 6, he told the press, "We do not have the means in Edmonton to finance all the needs of the police service." Then he said, "We feel confident we've got a good handle on the issues that surround Asian gangs"—this, after informing Edmontonians that the "Asian gang unit" had been decommissioned. Then, he said he had been misinterpreted all along: "If it happened inadvertently, it was probably a mistake and error that should never have occurred. But when you respond to questions, sometimes things don't turn out the way you planned." Huh?

Except for the mother in the story about the tobacco lawsuit, all of these people employ spin doctors. It makes you wonder: what the hell are they trying to spin?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

Wear snakeskin and throw a hissy fit



Designers give "constrictive" clothing a new meaning

By HEIDI MEEK

The spring collections this year have flirted with disaster. While some regard this season's modernized versions of '80s fashions as a triumph, there are others, like myself, who call them nothing short of a nightmare. Those with fond memories of the '80s will be glad to know that the Dynasty era has come back to haunt the 21st century.

1999's fall collections were quite the opposite of what spring has brought forth. Fall designs were new, innovative and looked for-

style

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Style

Continued from previous page

ward to the future, McQueen for Givenchy being a prime example of cyber-chic. Spring, on the other hand, saw designers drawing inspiration from the pre-PC, pre-unisex years, when fashion was a girl thing: simple, separate and unique. Don't get me wrong—femininity isn't a bad thing. It's only when models parade down the runway looking like prom queens in sea-foam green, or country-club ladies in polka dots and ruffles, that I start to cringe.

But before you exhume those old classics from the back of your closet, be warned that quintessential '80s faux pas such as shoulder pads, banana clips, big hair and blue mascara ought to remain locked in the vault.

Most designers emphasized the unabashedly sassy, strong and yet glamorous aspects of the '80s look. One of the most successful trends to hit runways for fall and spread into spring 2000 is the skins revival. Leather and exotic skins—whether faux or the real McCoy—are all the rage, snakeskin in particular.

Boas and girls together

Gucci's Tom Ford was the biggest proponent of snakeskin, showing everything from jackets to bikinis in various shades of python. Fendi and Prada, two of the biggest names in accessory design, both agreed that snakeskin is the season's hottest material for all styles of purses. Even Calvin Klein, the great minimalist who rarely includes much colour or texture in his collections, has jumped on the bandwagon with a python turquoise clutch. "Python is sexy and feminine," explains Klein, "yet the shape of the clutch is bold and linear. It's an extremely attractive combination."

New skins in varying colours, whether derived directly from a wild tropical reptile or the dye pot of an imaginative designer, have also come to the foreground. Whatever the case, the new rule seems to be "the louder, the better." One can only assume that technology has intervened, enabling designers to create skins in fuchsia, red, orange and other colours they'd be unlikely to find in the wild.



Shoes, of course, are also being done in the skin. Stilettos in exotic colours are best for those eager to walk on the wild side—their ankle-breaking height will ensure that you won't go unnoticed.

Civil serpents

When picking out a snakeskin outfit, remember that it should function as a second skin and should not be constrictive, so to speak. Faux skins, which are often combined with spandex, have considerably more give to them, and conform to the body without suffo-

cating the wearer. Artificial skins, such as the ones shown here, can mimic the look of actual snakeskin while allowing your skin to breathe.

Whatever style you decide on, remember that you can't pull off this venomous look without pulling a little bit of attitude! ☹

Photos: Francis Tétrault • Model: Krista Mode Models • Hair and Makeup: Tabitha for Lines and Legends • Clothing and Shoes: Le Chateau, WEM Phase III • Styling: Addison and Ted Kerr

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Comedy Arts Festival offers frozen smiles

*Cheoros and Anthony
rescue us from
wintertime blues*

By DAVE JOHNSTON

The frost bites. Winter isn't a laughing matter, and yet it's one of the main reasons why Canadians are such a funny bunch of louts. God knows we could use a good laugh, especially when we have to face the ice-paved streets in our second skin of thermal underpants. "If you don't laugh," sighs local comedienne Zandra Bell, "you'll cry."

During the summer, Edmonton is a fun place to be. Festivals rule our warmer months, compressing a multitude of cultural celebrations into a short span of time. Winter is

another story. Sure, there's plenty of theatre, sports and film going on, but for many, it's the most isolating time of the year.

David Cheoros and Pamela Anthony were having breakfast together one morning at a cozy restaurant on Whyte Ave when the idea of a comedy festival took control of the conversation. Well, maybe two seconds of it.

"We just looked at each other, and that was it," jokes Cheoros. "We didn't really say much about it after that, but we both knew right then that it was going to happen."

The absence of a comedy festival in Edmonton seemed especially glaring, considering what a large proportion of Canadians are, well, funny. The troupe Free Food and Beer attempted to stage an annual event in the early 1990s, but their production folded after personal splits made the undertaking impossible to manage.

Cold comfort

Cheoros and Anthony are both experienced organizers, veterans of the Fringe and Street Performers festivals, respectively. And both agreed that giving people a chance to have a good laugh in the middle of this depressing season—as well as giving Edmonton's vibrant performing arts community another place to showcase their talents—seemed like a wonderful idea.

"There's a tremendous festival community here in Edmonton, and a huge, notable gap in January," explains Cheoros. "We wanted to be able to give people a festival alternative when they didn't have one before, and make use of the festival community's expertise during a period which would be their downtime."

Cheoros and Anthony knew that putting together a new festival would not be an overnight task. They headed east to Montreal to study the mother of yuckfests, the Just For Laughs Festival, in order to see how the experts did it. Although they had a great time, the pair returned with what Anthony calls "a severe case of budget envy" and the determination to make their festival a little bit different.

"The focus of that event is stand-up comedy," explains Cheoros. "They're beginning to bring that out across the country with tours. We don't need that. What we need is something that brings together comedy in a variety of forms and gives people a chance to laugh at a lot of interesting and thought-provoking stuff."

Humour the

That isn't to say that stand-up comedy will be excluded entirely. Saskatchewan comedian Brent Butt and local actor Chris Craddock will be putting themselves against the brick wall with solo material, but the majority of pieces presented will have a theatrical slant. Companies such as Rapid Fire Theatre, Generic Theatre and Saucy Siren Productions will stage original productions throughout the weekend, supplementing the Fun Fest activities taking place inside the Arts Barns.



Sky Gilbert

Needless to say, the Comedy Arts Festival will be unlike anything else offered in Western Canada.

"Edmonton is one of the few places where you could present a comedy arts festival," says Anthony. "Festival audiences here are so sophisticated. I think if you live in Edmonton, you tend to take the city for granted. But if you travel to other places, you see that Edmonton audiences are much more educated and responsive by comparison. That comes from many years of development in the community by other festivals, like the Fringe and the Folk Fest. You can present something like this, and they'll figure it out."

The spirit in the Sky

For Sky Gilbert, whose bittersweet

work tackles issues in the gay community, the festival is a chance to put Edmonton's sensibilities to the test. His latest piece, *The Birth of Casper G. Schmidt*, deals with the very serious issue of HIV infection.

"It's based on the humour of how straights relate to gay culture, but there are other things going on," he says. "There's far too many awful, turgid AIDS plays around. They're boring, they're melodramatic, they're always about redemption and how AIDS made somebody a better person. It makes me want to puke. I don't think AIDS made me or anyone else a better person. I'm a comic writer, and sometimes you need to sugarcoat the pill. Comedy helps you deal with subject matter that isn't

SEE NEXT PAGE



Grant Olson

Zandra Bell as Shirley Best

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Comedy Festival

Continued from previous page

easy to deal with."

One of Gilbert's works, a musical called *Lola Star Builds Her Dream Home*, was produced in Edmonton a couple of years ago, and he points to the local reception of the work with delight. "People called it a Hollywood satire, and they thought it was hilarious. In Toronto, they called it a dark camp play about gay culture, and straight people won't understand it. It was interesting to me that in Edmonton they didn't see it as a gay play, but as a funny play. At least people came to see it in Edmonton, whether it was radical or not."

The Bell of the ball

On the other hand, Edmontonians

like a goofy laugh as much as anyone—witness the success of Zandra Bell's outrageous alter ego, Shirley Best. Bell is looking forward to her gig as host of the Egg Snorter Brunch on Sunday at the Sheraton Grande Hotel, mostly because it gives her a chance to revel in adulation.

"People love Shirley because she doesn't get caught up in stuff," explains Bell. "She tells people to live life as they want. I've enjoyed playing her through the years because I try to learn the lessons she teaches. She give everyone the permission to be free."

Best is an example of Edmonton's amazing pool of comedic talent, which Bell is honoured to be a member of. "There is an incredible amount of talent in this city. Jeff Haslam, Davina Stewart, Stephanie Wolfe, Wes Borg... I could go on. They're an unapplauded group, except in our own realm. Some-

thing like the Comedy Arts Festival could help put Edmonton on the map, comedy-wise."

The festival is more than a showcase for local comedians. Insist the organizers. Their mission over the next few years is to expand the scope of the event to include visual arts and film and invite more international talent. Like the Fringe, however, the Comedy Arts Festival will never ignore its roots. Winter is a reason why we have so many funny people in Edmonton, because the cold forces us find a brighter side to our temperate misery.

"Should we also mention how cheap it is to book everyone during January?" asks Anthony. "The Arrogant Worms gave us their winter rate." ☉

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Alcoholism is a disease, but few seek out the cure

Destigmatizing alcoholism is first step to solving problem

By TERESA DHARMA

Every 365 days, hundreds of intelligent, intuitive people around the world embrace the new year by making a pledge. A few will keep that promise, but many more will not. I was reminded of this fact recently while chatting with a friend who has admitted, and "un-admitted," his alcoholism to me numerous times. Most of us know someone like this. When life is good, they simply have a "vice," but when they're in their cups, they see their problem for what it is—a debilitating addiction for which they need the assistance of organizations like Alcoholics Anonymous.

While AA is not the only place where alcoholics can find help, it is the largest and most prominent self-help group in the world. Founded in 1935 by two men known worldwide simply as Dr. Bob and Bill W., it operates according to 12 steps—life skills which, the hope is, will eventually replace drinking. And while the program may appear intimidating to people just embarking upon it, "working the steps" is ultimately much easier than leading the double life most active alcoholics do.

Alcoholism is the number-one

social problem in the world today, and its effects can be felt by all of us: the injuries and fatalities caused by drunk drivers, the health and insurance costs from drinking-related deaths and injuries, the economic impact of absenteeism from the workplace, not to mention the sociological and monetary impact of drinking-related problems in the home, which include but are not restricted to runaways, prostitution, physical and sexual abuse, depression and suicide.

Character issues

What is alcoholism? Is it simply a character weakness that causes some people to go off and drink every time things get rough? Many people think so, but I wonder if those same people

would direct the same sort of anger at people who suffer from diabetes or cancer.

Alcoholism is a disease, just like a thousand other diseases. Alcoholics don't ask for it, they don't invite it into their lives and they don't bring it upon themselves. In fact, there is growing evidence to support the idea that a predisposition to alcoholism is hereditary.

The notion that alcoholics are weak and consequently bad is a very prevalent one. Even many alcoholics share it, which is one of the reasons why it's so hard for them to accept that they have a problem and should seek help. Shame. The shame that binds, and gags. The shame of violating not only society's code of ethics,

but their own. The shame of feeling helpless and believing it is their fault. The shame of thinking that anywhere, anytime, they could end up out of control—and that there is nothing they can do about it without everyone knowing they have a "problem."

No shame in that

A while ago, I overheard two young men talking. One was saying to his friend, "My mom and dad saw an ad for AA and they think I should go." That was all I heard, but it made me realize that while alcohol awareness campaigns identify where to get help, they don't give any instructions as to how to get there. It's all well and good to tell suffering alcoholics where they should go, but the chances of their actually going out and getting help are slim to none if the stigma of alcoholism isn't removed.

Some alcoholics will never seek

help. But we can still lessen the impact of alcoholism on our society. We all must learn to be direct and upfront with those who are ill instead of turning our heads and pretending we don't notice them falling over at every gathering. Let's talk about it. Let's acknowledge the problem face to face, and offer our assistance. Let's take the shame out of being an alco-

holic so that those who are trying to recover don't have to get red-faced at parties as they explain why they're refusing their host's insistent offers of a drink. Let's begin by taking alcoholism out of the closet and treating it as a disease for which there is assistance, rather than as an affliction which the alcoholic should be ashamed of and punished for. ☉

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BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave look at the recent string of fabulous Oiler home games that resulted in a puzzling record of 0-2-1-1. That's two losses, a tie and a regulation tie for those who find the standings more confusing than Edmonton's play.

John: Man. This has been one frustrating week for the Edmonton Oilers. Losing to Dallas in a game they totally dominated was just the start of it. The bad luck continued on Friday against the Toronto Maple Leafs, another game in which the Oil (1) took a 2-0 lead, (2) played well enough to win and (3) still lost (3-2 in overtime).

Dave: To get only one point after playing two brilliant games against two of the NHL's best is a travesty. This is a

team that has proven they can go out and dictate the tempo of a hockey game, even against top competition, but their inability to close the deal is becoming painfully apparent. A few cough-ups of the puck and a team like the Leafs will ram it back down your throat. I like the effort. I don't like the tiny lapses that shape the final outcome.

John: This home stand was supposed to be a chance for Edmonton to turn it on and make a move up the standings—or at least gain a firm grasp on a playoff spot. That didn't happen, but it's really hard to get down on them, especially after the slow start against Detroit on Sunday. It was the visiting team that took the 2-0 lead in this game, only to prove that when you're down by two goals at Skyreach Centre you have the opponent right where you want them. Credit Edmonton for not giving up and battling to a 3-3 tie.

Dave: The Oil did seem asleep for the first 10 minutes of the game. I think it may have been a hangover from their disappointing game against Toronto. But they did suck it up and dominate a team that is arguably among the top two or three in terms of talent and overall play. Hopefully,

that intensity can carry over to the upcoming matchups with division rivals Calgary and Vancouver. One thing about watching the Detroit game, though—wouldn't you just love to go down to the ice and fill that goof Chris Chelios in. Besides his weaselly play, I think he picked up a chick I used to know in Hamilton during some Canada Cup game a few years ago. I wonder if Captain Dickhead was married then.

John: What a complete ass Chelios is. I'm going on record as saying I hate that guy more than the entire Dallas roster. I was so glad to see the Oilers score a power-play goal with him in the box after he slapped his stick on the ice when the call was made (indicating he was applauding Ryan Smyth's "diving performance"). It was a very entertaining hockey game—well worth being televised nationally in the States on ESPN.

Dave: That was ESPN 2, dude—a big difference. Ethan Moreau did fabulously (two goals) in front of an American national audience and Janne Niinimaa was a horse on D, logging tons of minutes. Tommy Salo? Oh, he was just God again. But let's try win these ones next time, huh? ☺

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Week 1

JANUARY 9

Mammoth 5, Mad Bomber Society 4

Two clutch goals in the last 57 seconds of regulation time elevated Mammoth to an exciting 5-4 win over the Mad Bomber Leafs in a rematch of last year's cup final. The captain of the Leafs, Rich Bomber, proceeded to make plans to trade away most of his team for future considerations.

Mollys Reach 6, Smalls 2

The Mollys Reach top line of Lyle Bell, Sean Rivalin and Shawn Ohler combined for four goals in a 6-2 win over the very promising Boston Smalls. Goalie Corby Lund exited the game in the third period with a groin pull, but should be back next week.

JANUARY 11

Black Dog 9, Slow Fresh Oil 1

Much closer than the score would indicate, a strong game was played on both ends of the rink. SFO goalie Cliff Culbert had 45 saves in the loss, with Black Dog forward John Teskey scoring five goals in the third period to set a GPHL record. The Slow Fresh Oilers vow to beat the Black Dog Chiefs next game, as soon as they learn each other's names.

Drool 3, Nabob 2

An extremely close game right down to the wire had the Drool Devils just edging out the Nabob Flyers in a 3-2 win. The unknown Nabob goalie stood up to a good 40 shots in the loss, while forward Vince of the L.A.M.S. garnered 22 minutes of penalties. The Drool boys were said to proclaim, "We're just happy we put on the foil."

Week 2

JANUARY 16

Black Dog 4, Drool 1

This matchup of the league's two undefeated teams had the makings of a slobber-knocker. Fortunately, most of the combatants were still drunk from the Saturday night before, but still gave their best effort. Black Dog goalie Jason Hannley continues his strong play, posting a 1.00 GAA for the season.

Mollys Reach 5, Mad Bomber Society 2

A couple of costly turnovers in the neutral zone led to some offensive rushes by the Mollys Reach Red Wings and proved detrimental to the very solid Mad Bomber team. A penalty shot was awarded to the Wings after Leafs defenceman Bobby Buhler cupped the puck with his glove in the crease. Presently, no one knows the exact whereabouts of Buhler, but he is expected to be traded by the deadline.



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By RICHARD BURNETT

A bloody disgrace

The plan was to get arrested. And the plot was picture perfect: Dressed to kill in Armani, I'd donate my gay blood to my local blood bank, knowing I'd be flatly refused when I confessed I can't get enough of hard, pounding anal sex.

Because, in case you've had your head (and not someone else's cock) up your ass the last decade, blood banks worldwide (with the exception of Australia) do not accept the gift of life from poofers.

So I decided the only way my local blood drive would rid itself of me would be via police escort. I'd be one indignant drama queen—with photographer in tow, of course, ready for my close-up. After all, what faggot doesn't appreciate a glamorous publicity stunt?

That's the approach I believe Bloc Québécois MP Réal Ménard should have taken in August when he and Montreal doctors Réjean Thomas and Michel Alarie publicly assailed Canada's blood banks (Héma-Québec [HQ] in Québec and Canadian Blood Services [CBS] in the rest of the country, both created in the aftermath of the Red Cross's tainted-blood scandal) for refusing blood from men who've enjoyed painting ceilings with their toes since 1977, the year ludicrously and arbitrarily chosen as the beginning of

the AIDS pandemic.

"It sends the message that all gays are carriers of HIV, and that's a message we must stop," says Ménard, whose lover died of AIDS on January 9, 1996. "It's currently impossible to know whether one is infected with HIV within a 21-day window period [after infection]. So we should introduce the [more expensive] PCR [polymerase chain reaction] test to reduce the window period to four days."

But that's not all. "So that you can't exclude gay men from donating blood," Ménard and company, in addition to regular and PCR AIDS tests, "propose donors abstain from sex for a period of one year."

Now, we all know the fairy tale in which the aging turtle safely crosses the finish line first. But, dammit, most gay men I know prefer shuffling like rabbits.

Defending a policy no one seems to like, Canada's blood banks, meanwhile, have been left twisting in the wind by Health Canada and the Bureau of Biologics and Radiopharmaceuticals, the federal blood-products regulatory agency.

"We have to follow Health Canada's directions or they'll take away our license," says André Ménard, media-relations director for HQ (and no relation to Réal). "According to their numbers and studies, HIV is more prevalent in the gay community than in the rest of the population. That's not our decision, but that of Health Canada."

Decisions, opinions. Then something queer happened: I changed mine.

I now believe universities across Canada shouldn't ban blood drives on campus just because students don't like HQ and CBS's supposedly homophobic questionnaires. The numbers

clearly show there are exponentially far more HIV-infected gay men in North America than straight men. So screening out fags isn't based on stereotypes (though we do shup like rabbits), but on facts.

There is no such thing as safe sex and, it bears repeating, practicing safer sex doesn't mean you won't fall through the cracks. People do continue to die.

"We believe that between 15 to 20 per cent of gay men are HIV positive," says René Lavoie, director of Séro Zéro, Montreal's only AIDS prevention group targeting gay and bisexual men. "We've met with HQ and officially support the status quo. I also personally feel very strongly about this: It is paramount to protect the blood supply. Because even if there are new, more efficient technologies, there are still risks [of contamination], including human error. I don't feel personally discriminated against. As for demanding abstinence, that's just ridiculous."

Réal Ménard says Ottawa's parliamentary health committee will analyze his proposals next month and may even table a report before parliament's summer recess. I humbly suggest we revise the "Have you had sex with another man since 1977?" question to "Have you had sex with a new partner in the last six months?"

Yes—you're out. No—take the tests.

Meanwhile, the gay PC-police should listen to the Canadian AIDS Society (which reports the median age of HIV infection has fallen from 32 in 1983 to 23 by the end of the '90s) and get a fucking life. Giving blood is not a right but a privilege, and the safety of the recipient is the most important thing of all.

Think about that the next time you need a pint of blood. ☺

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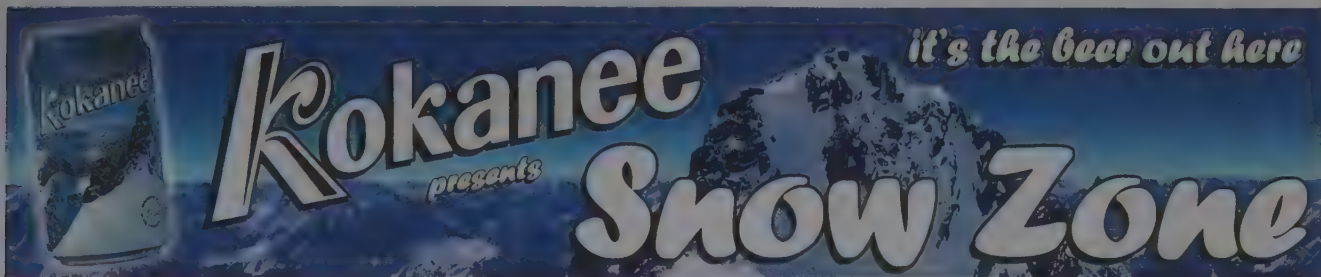
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Two ski resorts, no waiting

Nakiska and Fortress Mountain put the "skis" in "Kananaskis"

By HART GOLBECK

Deep in the Kananaskis Valley, only one hour from Calgary and four hours from Edmonton, are two ski resorts. The first one, Nakiska, was the site of the 1988 Winter Olympics and it caters to ski racers to this very day.

Early in the season, it is only open to the national race teams as they prepare for the upcoming World Cup season, and hydrants are sprouting up all over the place. Nakiska boasts one of the world's most extensive snowmaking systems—it covers 85 per cent of the terrain in case Mother Nature doesn't cooperate. All this high-tech equipment has really come in handy this year, as early season snowfalls at Nakiska were few and far between. The wait is over, though, as recent dumps have more than supplemented the early man-made pack.

Even though it has been the site of many races, Nakiska offers a tremendous variety of terrain, with 70 per cent of the runs rated for intermediate skiing. There's also a halfpipe and plenty of challenging natural features for boarders.

Grab the Bull by the Head

Eye-Opener is a great run to start the day, a wide-open slope with just the right pitch to get those muscles warmed up. For beginners, Homesteader is a gentle and lengthy run from the top of the Olympic chair to the bottom. Experts can let loose from the Gold chair on runs like Bull's Head and Whoop-Up.

Nakiska caters to the whole family, with a great beginner's area with towrope set off to one side. There's a corral for the kids to romp around with the ski instructors as

they prepare the little ones for their first time up the slopes. And most weekends, you can catch a boarder or ski competition. There was even a Kokanee Boardercross event there last weekend.

The base lodge is fantastic—for many years, it was the best in the Rockies. It's two stories high and you can relax on the balcony as you watch the skiers go by. Inside, there are two huge stone fireplaces and an awesome array of cuisine, including a great daily brunch.

Fortress is a skiing stronghold

Further down the road is Fortress Mountain. Fortress has the highest base elevation in the Alberta Rockies with an annual average snow dump of 630 centimetres. It's also the home of the Canadian National Freestyle team. Practically any weekend, you can marvel at the sight of skiers flipping through the air or bashing moguls to the finish line. On January 22 and 23,

Fortress hosts the Alberta Freestyle Skiing Association Championships, and the following

weekend they all come back for the Western Canadians. Later in February, there's a NorAm freestyle event as well. NorAm participants are just one step below the World Cup competitors, but sometimes the difference is negligible, as they perform tricks as spectacularly as anybody. None of these events affects the daily operation of the hill or interferes with any great runs for the paying customer. It's nice to stop on the way by, though, and take in the incredible feats of our up-and-coming teams.

Boarders can find fantastic natural terrain perfect for tricks or launching. If you're into boardercrosses, there's one coming up on January 29. Fortress has great glades as well as groomed runs. Cauldron is as sizzling as its name implies, and if you're an exhibitionist, then Watch Me under the Canadian triple chair is the place for you. After a decent snowfall—which have been frequent lately—you'll want to



try Turkish Delight, a massive conglomeration of soft pillows amongst the trees. You can spend a lot of time in the air or on your back as you bounce through them. If you love zipping through the trees, Fortress is definitely for you. Well-known for its glades, Fortress has too many bark-bashing runs to mention, and the reduction in lift ticket prices to \$29.75 for the entire year gives you a lot of bang for your buck. You may move over and ski at Nakiska with the same lift ticket at any time during the day.

Inn Country

Accommodations of all kinds can be found in Kananaskis Country. The Delta Lodge at Kananaskis is a first-class hotel with deluxe as well as affordable room and ski packages with underground parking. The last time I checked, a package of two nights plus two lift tickets started at \$138. The Kananaskis Inn is slightly less expensive, but offers great rooms as well as a friendly pub with dartboards and pool tables. The best deal is up at Fortress, where you can rent a

fully-furnished chalet that sleeps 10 for \$175 a night. Each unit has three bedrooms, two bathrooms, a kitchenette, a living room and a fireplace.

If you have an RV, Fortress has a great lot for campers. It's cheap, and its distance from civilization combined with its proximity to the stars provides for some incredible night skies for stargazing or romping on the hill. ☉

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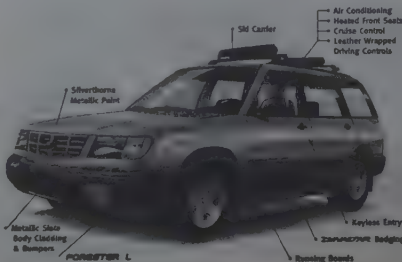


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You body-pierced, hair-dyed, skinny adolescent rebel snowboarders out there are ruining it for a lot of other people. Too many "grown-ups" think that you have to wear an old Army Surplus sweater, elephant pants and belong to the radical order of snow punks in order to ride a board.

But now it's time for the grown-ups to rebel. I'm a grown-up (in calendar years, anyway), but my head is stuck somewhere much earlier in time. I like to snowboard. I was snowboarding before many of you were born. Okay, maybe that's a stretch, but I've decided I'm not going to feel guilty if I want to get out there in my polyester suit and

carve a few turns. If I want to shatter my brittle arthritic bones in the half-pipe, that's my right. So for all you grown-ups out there, here are some tips to help you start snowboarding with the right attitude.

Let's call our group the "old-school" snowboarders. We have been skiing for years. We're the ones who prefer to ride the whole mountain. Instead of riding in groups, or sitting on our ass in the middle of a run or at the top of a half-pipe, we actually carve nice round turns on groomed trails. We like to try a bit of air off a cornice, or find powder when it's available. Being an all-mountain rider, we need to learn all the riding techniques to get us from one run to another. A stiff, hard-shelled boot and a narrow directional carving board are our weapons of choice. We wear our regular ski clothing and are ostracized by radical snowboarders and regular "joe" skiers alike.

We don't give a crap. Impressing other people is the last thing on our minds. Our concern is travelling at high speeds, carving deep ruts into the hill while keeping skidding to a minimum. Are you getting the picture here? Our knees are starting to give out from all the abusive bump skiing we've done

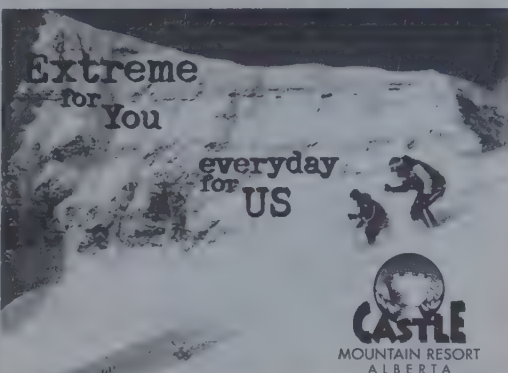
over the last decade. We find ourselves on big smooth cruising runs, but are getting a little bored while on our skis. We've spent no end of money, but the thrill is gone.

Snowboarding is our saviour. We can find new and challenging thrills on the same mountains we've skied for ages. Next week, I'll get into specifics on technique. Until then, go visit a few snowboard shops and buy yourself a present.

On a side note: I skied on some Salomon Axecleavers for a couple of days at Marmot. They are short (152 centimetres) and have a huge sidecut. I can't overstate how much fun these skis are. After a few easy runs, I decided to try them on a GS course. It's a whole new way to ski. You roll your knee over and away they go. The skis are quite heavy, but you need lots of torsion to accommodate all the pressure you can build up on these things. The binding boot plates set you about two inches off the ski, so you roll them over and hang on. It's just a blast to lay out your turns as far over as you can and have a ski hang on the way these Axecleavers do. Rent a pair up at Marmot next time you go. You won't be disappointed. ☺



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Ski Conditions

Courtesy of **VUE Weekly**

LOCAL

Rabbit Hill
Snow Valley
Sunridge

60 cm base, 11cm in last week, All lifts in operation
60 cm base, 0cm of new snow, All lifts open
60 cm base, 15cm of snow, 4 lifts open, 11/11 runs open

ALBERTA

Canyon
Castle Mtn
Fortress Mtn
Lake Louise
Marmot Basin
Nakiska
Mt Norquay
Sunshine
Wintergreen
Silver Summit

6 cm of new snow, Great skiing conditions
230 cm base, 40cm in last 7 days, all lifts and 58/58 runs open
135 cm base, 40cm in last 3 days, All lifts and 99% of runs open
147 cm base, 27cm of new snow in the last 5 days, All lifts and runs open
93 cm base, 21cm in the last 3 days, 50/53 runs open, all lifts open
86cm base, 21cm of snow in the last 7 days, Good coverage on open runs
116cm base 13cm of snow in the last 7 days, 19 runs open 4/5 lifts open
186 cm base, 46cm in last 3 days, 12 lifts open, 91/91 trails open
50cm base, 15cm of snow in the last 11 days Great skiing conditions
15cm of new snow in the last 3 days, 12 runs and 3 lifts open

BRITISH COLUMBIA

Apex
Big White
Fairmont
Fernie
Kimberley
Mt Seymour
Panorama
Powder Springs
Red Mtn
Silverstar
Sun Peaks
Whistler/Blackcomb
Whitetooth
Whitewater

155cm base, 32cm in last 7 days, 3/5 lifts open, 60/60 runs open
217cm base, 0cm in the last 24 hours, 9/9 lifts open with 103 runs open
In the past 7 days, 31cm of new snow, Very good conditions
250cm base, 116cm in last 7 days, 8/9 lifts and 100 runs open,
47cm of new snow in the last 6 days, 59/67 runs open
440cm base, 0 cm of new snow in last 24 hours, 7 lifts open
59 cm of new snow in the last 7 days 10/10 lifts & 85/100 runs open
125-300 cm base, 30-60cm in last 5 days, all lifts open
194cm base, 28cm in last 5 days, 4/5 lifts & 83/83 runs open,
182cm base, 9cm of snow in the last 3 days, 6 lifts open and 85 runs open
150cm base, 14cm in the last week, 5/6 lifts and 80 trails open
258cm base, 0 cm of new snow, Visibility limited
100cm base, 0cm of new snow in the last day, All lifts closed
230cm base, 110cm in last 7 days, All lifts open

UNITED STATES

Big Sky
Schweitzer
49 North
Lookout Pass
Silver Mtn
Mt Spokane

Big Mountain 213cm base, 116cm in last 7 days, 7 lifts and 100% of terrain open
49 inches base, 0 inches of snow in last 24 hours, 17/17 lifts open
82 inches base, 0 inches of new snow in the last 24 hours, 6 lifts open
50 base 10 inches of new snow in the last 24 hours, 3 lifts open
80 inches base, 0 inches of new snow in the last 24 hours, 2 lifts open
73 inches base, 0 inches of new snow in the last 24 hours, 50 trails open
69 inches base, 0 inches of new snow in the last 24 hours, 25 trails open

All conditions accurate at 11:45pm, January 19.

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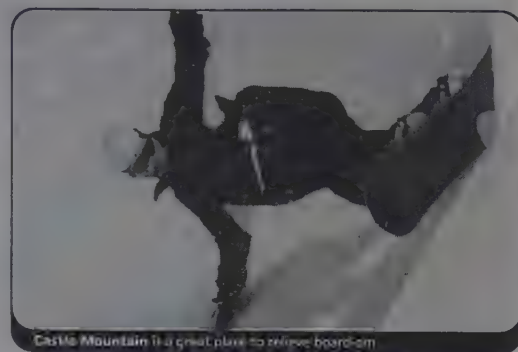
At Castle Mountain, skiing is cheap and plentiful

By COLIN CATHREA

Once upon a time, in a land not so faraway, there was an enchanted ski area. Many princes and princesses skied and boarded to their hearts' content. Tucked in the mountains just north of Glacier National Park is the ski area that *Ski Canada Magazine* identified as having "the lightest powder snow in Canada." Last week they had a 200-centimetre dump. The mid-mountain has a 200-centimetre packed base. Nobody goes there.

The area formerly known as Westcastle is now called Castle Mountain Resort. It's located about four hours from Edmonton and from the top of the mountain you can enjoy a peek into B.C., Montana or Waterton National Park. Their slogan is "Don't hold back, live large." The resort is undergoing some changes, including a new lodge (which opened this past Saturday), and a terrain expansion that has some excellent chute and glade skiing. Now don't get me wrong; this isn't a big ski area. Some of the skiable terrain will require some traverse action.

The new Tamarack chair opens up 1,400 acres of skiing. With 2,800 vertical feet, there are some awesome natural half pipes cut into old creek beds, and lots of fall line runs.



Castle Mountain is a great place to relieve board-om.

Castle Mountain is a Regional Mountain Ski Area located near Pincher Creek, Alberta. The average yearly snowfall is 525 centimetres, but in 1997, the total jumped to 791 centimetres. The extended North Run will give you approximately 6 kilometres of excellent cruising. The ski school, now called the Snow Sport Academy, offers instruction in all mountain activities, including skiing, snowboarding and racing.

The great bus robbery

But if there's one thing to remember about Castle Mountain, it's this: this place is cheap, and you will have the mountain to yourself during the week. There are great "ski and sleep" packages at seven local hotels that average around \$40—

that's less than the price of a lift ticket at most resorts! And we're not talking shacks in the back country (not there's anything wrong with that). These are nice hotels with real country hospitality. When I skied in the Canada Winter Games, this is where they tried to hold the races. It snowed too damn much, but with hard work they pulled it off, despite the avalanches. A few mornings on our way to the hill, our bus was held up by men on horseback. They fired their guns to the sky and took little.

The road to Castle is an easy drive that's fairly straight and usually well-plowed. Just watch out for lurking horsemen. With virtually no lift lines and great snow, this hidden gem is worth a try. ☺

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Fail Lines

BY HART GOLBECK
AND COLIN CATHREA

Edi still steady

Edi Podivinsky's still our man. Last weekend, he stood on the podium for the second time this year, finishing third at a World Cup downhill in Wengen, Switzerland. He credited this high placing to the Canadian team's fitness and conditioning, as this race was 30 seconds longer than most World Cup races. Most people would have trouble tucking for 30 seconds, never mind two and a half minutes. To increase their fitness level, the Canadian team spent the summer together for the first time in many years, performing dry land training for the upcoming season. It certainly looks as though the effort has paid off for Ed.

You're getting warmer...

Jasper in January is only halfway over. Don't let the cold weather here deter you from taking advantage of these awesome ski deals, as temperatures in Jasper have been slightly warmer and temperatures on the hill have been warmer yet. And Marmot Basin frequently has air inversions where temperatures actually increase as you travel up the slopes.

Hump up the volume

People love altering signs, and this

phenomenon has reached the slopes as well. A sign near a lifeline that once read "No Jumping" was changed by some creative soul to "No Humping." And why not? At Nakiska, the many snow guns create huge piles that have been dubbed "whale humps" by the locals. They create an interesting diversion on a normally flat run.

Soldiers of misfortune

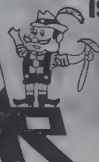
If you like to ski out of bounds and have little regard for your safety, Chamoni, France is the place for you. They really don't have any out-of-bounds areas to speak of. There is an incredible amount of terrain to explore, and if you get lost, they send the French Army out after you. Once, someone skiing behind them in a whiteout followed a troupe of 20 off a 50-foot cliff. Bet that reassures you.

Headbanging

You probably have noticed how many people are now wearing helmets. Last weekend, I was talking to Joe Couture,

who used to run the Marmot Basin Ski School many moons ago. He skis several times a week and wears a helmet faithfully. According to Joe, he's not so concerned with his ability to keep his head from harm; it's the out-of-control idiots out there he's worried about. This season alone he has been hit several times, two of them quite seriously. This led to a conversation about the high speeds of skiers and boarders today. Not that long ago, we were getting our lift tickets ripped for behaviour that's now considered acceptable. Young people watch ski movies and see boarders and skiers making two or three huge turns down the entire hill. The Pro Patrols should watch more closely. You can't ski with eyes in the back of your head.

So where do you get a helmet? There are many outlets to choose from, but shops that cater specifically to skiing and boarding have knowledgeable owners and staff. Skier's Sportshop on 99 St is one of a few in Edmonton that provide this service. Jodi and her staff can help you out with sizing and affordability. ☺



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Music Notes

By GARY MCGOWAN

L.A. management company gobbles up Fatman's Belly



Vue Exclusive! Bright lights, big city. Visions of Southern California are dancing in the heads of the members of Fatman's Belly this week. The Edmonton band has revealed to *Vue Weekly* that they've inked a deal with Los Angeles management company Premiere Group International.

"The whole thing makes me feel like I'm in a movie," gushes FMB guitarist Jamie Kovesy as he explains the serendipitous chain of events that brought the deal to fruition.

"After we released our debut CD, *Quarter Dime*, in October, we really focussed on selling it in Edmonton first," explains Kovesy. But Kovesy's special friend, ace Urban Lounge publicist Christine Tymchuk, had other ideas. She sent a copy of the disc and the band's promo pack to War Poodle Entertainment in Calgary, who then

forwarded it to Premiere Group International.

Open a management company in Los Angeles, and you're guaranteed to receive enough demo tapes and CDs every 12 months to open a library. Usually, unsolicited material quickly finds its way into the dumpster. But something about the packaging of *Quarter Dime* caught the attention of one of Premiere's junior staffers, who rescued the disc from the trash heap and took it home and gave it a listen.

"The guy loved it," says Kovesy, "and he insisted that Premiere's talent scout, Scot Gaines, listen to our disc before he went home the next day." Gaines listened. He agreed with his assistant's assessment of the material. Now he wanted to get hold of the band.

As fate would have it, some apartment shuffling had taken place since *Quarter Dime* was released. The contact number on FMB's promo pack was no longer in service. "So Scot finally called Cam Ambrose, who'd mastered the disc, to track us down," laughs Kovesy.

That's why one night, the phone rang and Kovesy found himself engaged in a long conversation with a gentleman from Los Angeles who loved Fatman's Belly and wanted to fly to Edmonton to meet them. "I was pretty cool and collected when I was talking to him," Kovesy says, "but after I hung up, I ran around the room and squealed like a girl."

Kovesy's voice returned to its normal octave range in time to welcome Gaines to Edmonton two days later. The band huddled over brunch with the visiting scout and let him check out a rehearsal. Over dinner the next day at the Strathcona Keg, Gaines proposed a management contract with the band that would allow Premiere Group International to solicit a

record deal on behalf of Fatman's Belly. Both sides inked the deal on January 10.

Premiere is already steering the career of Los Angeles band the Pimps, who were featured on several legs of last year's Insane Clown Posse tour. That group has reportedly just signed a deal with Hollywood Records. Besides Gaines, the company's roster of scouts includes people like Ritchie Wise, who was involved with Kiss in their early days, and Rick Hancock, who worked on film projects like *Rocky* and *Eddie and the Cruisers*.

Already, the band's bios are being rewritten and their website has been linked with Premiere's. "Oh, and they've got some interest from Universal Music," Kovesy says with a grin, "but I'm not supposed to say anymore than that." Hey, it speaks volumes already.

Meanwhile, Fatman's Belly are content to follow the progress of their California handlers from their headquarters in Edmonton. That, and plan where to take Christine Tymchuk for the dinner of her dreams. It's less that they can do to thank her.

The Obvious children



4Him • Jubilee Auditorium • Thur, Jan 20 Even Christian music acts go through their "moments of doubt and

SEE NEXT PAGE

more entertainment
more often
on A-Channel

more
music

...WHO'S PLAYING WHERE AND WHEN THIS WEEK

Thursday

Jan. 20—Duane Sparks Band at Blues on Whyte • Don Berner Trio at Four Rooms Restaurant • Side 67, A15, Chick Maggot at Fox and Hounds • Mike McDonald Band at Highrunch Club • 4Him, Lianna Klassen at Jubilee Auditorium • Sleave at King's Knight Pub • Mark McGarrigle at Lion's Head Pub • Sol 3, Exit 303 at New City Likwid Lounge • Northwest Passage at O'Byrne's • Richard Blaze at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • Twang!, Bubba at Sidetrack Café • Cool Blue Method at Urban Lounge

Friday

Jan. 21—Duane Sparks Band at Blues on Whyte • Sugarbush at Capital Hill Pub • James Keelaghan at City Media Club • Paul Bel-lows, Bissett and Watt at Expressionz Café • Jeari Czapl, Uptown Shuffle at Fatboys Pub • Mike McDonald Band at Highrunch Club • Headlong Walkers at King's Knight Pub • Los Cami-

nantes at La Habana • Mark McGarrigle at Lion's Head Pub • David Gallagher at Nicholby's • Turtle Crossing at Second Cup • Richard Blaze at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • The Ancestors at Sidetrack Café • Rachelle Van Zanten at Sugarbowl Café • Tar Baby at Urban Lounge • Jimmy Burns, Graham Guest Band at Yardbird Suite • Jim Head Trio at Zenari's on 1st

Saturday

Jan. 22—Chris Smith at Black Dog • Duane Sparks Band at Blues on Whyte • Smoking Haggis, Caledonia Pipe Band at City Media Club • Jeari Czapl, Uptown Shuffle at Fatboys Pub • Headlong Walkers at King's Knight Pub • Los Caminantes at La Habana • Mark McGarrigle at Lion's Head Pub • Migrena Band at Na Zdorovya Ukrainian Pub • The Hunters, Dead-beat Dads at New City Likwid Lounge • Scona Brae, Peter Pirquet at Queen

Alexandra Community Hall • Broken Nose, Mammoth at Rebar • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Big Breakfast Boogie Band at Sidetrack Café • Tar Baby at Urban Lounge • Jimmy Burns, Graham Guest Band at Yardbird Suite

Sunday

Jan. 23—Renslip, 13th Fl. at Billy Budd's • Cold Feet at Blues on Whyte • Ron Taylor at Cappuccino Affair • Elmer Iseler Singers at Festival Place

Monday

Jan. 24—Mark McGarrigle at Lion's Head Pub • Tony Dizon at Sherlock Holmes WEM

Tuesday

Jan. 25—Mark McGarrigle at Lion's Head Pub • Tim Becker at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM •

Magilla Funk Conduit at Sidetrack Café • Tara Benoit Quartet at Yardbird Suite

Wednesday

Jan. 26—Mark McGarrigle at Lion's Head Pub • The Chicken Snails Roadshow at New City Likwid Lounge • Northern Pikes at Red's • Tim Becker at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Rimshot at Sidetrack Café • Fatman's Belly, Exit 303 at Urban Lounge

Thursday

Jan. 27—Brett Miles Trio at Four Rooms Restaurant • Clear Isabel at Hard Rock Café • Hidden Agenda at King's Knight Pub • Mark McGarrigle at Lion's Head Pub • Moneen, The Last Deal at New City Likwid Lounge • Cove at O'Byrne's • Chuck Belhumeur at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Tony Dizon at Sherlock Holmes WEM • The Brothers Creeggan at Sidetrack Café

Music Notes

Continued from previous page

pain," to cop a phrase from Mick Jagger. Take the case of Daphne, Alabama group 4Him.

After a decade together, Andy Chrisman, Kirk Sullivan, Mark Harris and Marty Magehee were at the pinnacle of success in the Christian music world. 4Him had collected six Dove Awards (three for Group of the Year) and a Grammy nomination. They'd landed an amazing 21 songs at the number-one slot on the U.S. Christian music charts, notched one U.S. gold disc (the band's *Basics of Life* CD sold more than 500,000 copies) and had moved over two million copies of their seven albums. But as they prepared to record their newest disc, *Obvious*, it was plain that the group was experiencing a bit of a spiritual crisis.

4Him had literally toured millions of miles around the world (including a tour of Russia at the behest of the American Bible Society) and had spent as much time with each other as they had with their girlfriends, wives and families. The business pressures that come with being a multi-million-selling group of whatever faith were also getting in the band's way.

So 4Him prayed... and reflected... and prayed some more. After a few months, the foursome arrived at what Kirk Sullivan describes as a "spiritual rebirth." "We're communicating and singing about what God's doing in our lives," he's quoted as saying. Sullivan claims 4Him is "probably closer now as a group that we've ever been."

That walk in the wilderness led 4Him to make a new CD whose sound sharply departed from the 1970s production sheen that characterized their earlier releases. The band describes the album as more "organic," with a newfound emphasis on guitar work and more intricate vocal harmonies. Even the title *Obvious* was inspired by the foursome's period of self-examination. "It is the one word that should describe the ministry of 4Him," Chrisman has said. "We want to be obvious about our faith."

So when 4Him appears at the Jubilee Auditorium on Thursday, expect to see a group that has renewed its commitment to each other, to their Christian faith and to their music. The doubt and pain are now behind them.

Road rules

James Keelaghan • City Media Club
• Fri, Jan 21 It's only fitting that James Keelaghan has titled his new CD *Road*. After all, the Calgary native spends a large part of his time travelling the world performing his intriguing music.

Blessed are they who find their calling early in life. Even when he was growing up, young James had an intuition that he'd make his career in either theatre or music. At the same time, he had a passion for history. Keelaghan pursued a B.A. in the subject at the University of Calgary while

dabbling in music part-time. Three courses short of his degree, music took over his life.

He managed to blend his passion for history and music on his 1987 debut disc, *Timelines*. The CD was full of historically-themed songs about the building of the Canadian Pacific Railroad, the Great Depression and the Second World War.

It was Keelaghan's very "Canadian-ness" that brought him to the attention of the international folk market. Famed folk label Green Linnet released his third CD, *My Skies*, in 1994. The CD won Keelaghan a Juno Award for Best Roots/Traditional Album. He was nominated again in that category for 1995's *A Recent Future*.



As his career has grown in the 1990s, he's also managed to find time for some intriguing side projects. He struck up a friendship and musical collaboration with Oscar Lopez in 1996. A series of concerts the pair did were so well received they decided to formalize things on CD. Keelaghan and Lopez dubbed their fusion of Celtic and Latin music "celtino" and recorded the best material from their work together on the disc *Compadres*, which was nominated for a Best Roots/Traditional Recording Juno and sold a healthy (for a folk release) 11,000 units in Canada.

This spring, Keelaghan turned PBS television personality, serving as the on-camera host for a documentary about the Zodiac, one of the more storied of all American sailing vessels. He also composed two new pieces of music that were featured in the show—in the process proving to his old U of C professors that his time in the faculty was far from wasted.

James Keelaghan will be in Edmonton on Friday playing one of the last concerts that will ever be staged in the City Media Club. (The venerable club is calling it quits at the end of the month). He's promoting *Road*, a CD that marks a turn in his songwriting away from the broad sweep of history and toward more intimate and personal themes.

This show will be one of a probable 300 dates Keelaghan will play in 2000. That total may seem high, but given the man's rising popularity in Canada, the U.S. and Australia, he'll only be scraping the surface of his vast fanbase. That *Road* is long.

Broken promises

Broken Nose • Rebar • Sat, Jan 22
No one can say they're not trying to do it right. "I don't want to release a CD until we make something that's going to be everybody's favourite disc—mine included," asserts Broken Nose singer-guitarist Al Gothjelpsen.

Broken Nose have taken a couple of stabs at creating that recorded masterpiece over the past year. "We were in Vancouver playing a show and a guy named Brian Else came up to me and said we were the best band he'd seen in five years," says Gothjelpsen. "He said he wanted to record us.... I thought he was some kind of skid, so I gave him my number and said he could call and didn't think about it again."



But Else did indeed call, and after doing a background check, Gothjelpsen discovered that Broken Nose had been scouted by none other than Brian (Who) Else of NoMeansNo fame. On the group's next jaunt to Vancouver, they did some preliminary work with Else at Greenhouse Studios. "But we couldn't get back out there because most of us have jobs," sighs Gothjelpsen.

The follow-up session will happen much closer to home. "We're all set to go into Homestead Recorders," Gothjelpsen says, "and record with Jason Borys." Broken Nose is eagerly awaiting Borys's return from Europe where the Edmonton engineer-producer is currently doing live sound for the Smalls. If the sessions measure up to the lofty standards Gothjelpsen and band (Ryan Vestby, guitars and vocals; Scott Smeare, bass; Jase Smith, drums; and Mike Caton, guitar) have set for themselves, a CD will appear this spring.

"I'd like to call it *Sherman* because our sound reminds me of a Sherman tank moving through a destroyed village," chuckles Gothjelpsen, "but we're still taking suggestions." He directs people to leave their thoughts on the matter on the band's website (www.brokennose.com) or even "shout out something stupid at our show. I'll probably hear it and that will be the title," laughs Gothjelpsen.

He promises that the group is going to try to capture their unique sound on their CD. "I've never heard a band that sounds like us," says Gothjelpsen. "We take elements of loudness and aggression, blend it with the power of metal and mix it with traditional rock 'n' roll." In a nutshell, Gothjelpsen says, that makes Broken Nose "a heavy, groovy rock 'n' roll band." ☺



nickelback

with guests

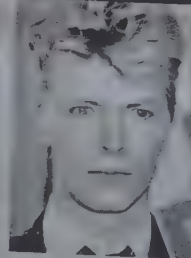
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Chuck Belhulmer / Jan 27&28

Chuck Belhulmer / Feb 3&4

Music Trivia: Saturdays

WEST EDMONTON MALL

MUSIC TRIVIA:

Saturdays / 3-6 pm

Tony Dizon

Jan 20-22 / 24-29

Tim Becker

Jan 31-Feb 5

WHYTE AVE.

Karaoke:

Sundays (9pm-1am)

Sonic Night: Thursdays

Duff Robson

Jan 21&22

Derek Strickland

Jan 25&26 / 28&29

Chuck Belhulmer / Feb 1&2

Duff Robson / Feb 4&5

DOWNTOWN

(Rice Howard Way)

Tim Becker

Jan 20-22 / 24-29

Mark Magarale

Feb 1-5

MUSIC Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vueli.ab.ca. Deadline is 3 pm Friday. Turn to "More Music" on page 14 for day-to-day listings.

Alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969. • Every MON Open Stage hosted by Sid Daddy. THU: Student Night

BACKROOM VODKA BAR (upstairs) 10324 Whyte Ave., 436-4418. • Every TUE. 9-12 pm Noise pollution w/DJs. Cletus and Torso playing industrial, ambient, etc.

BELMEAD HALL 9109-182 St. SAT 29: Sugarbush

CAPITAL HILL PUB 14203 Stony Plain Rd. FRI 21: Sugarbush

GIBBONS COMMUNITY HALL FRI 28 (8 pm): Music City Records Present: Defeat, Phork, Hemi—all ages show. TIX: \$6 @ door.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. • Every SUN: Open Stage hosted by Everett LaRo. • Every TUE: Name That Tune. • Every WED: Trivia Night

NEW CITY LIKVID LOUNGE 10161/57-112 St., 413-4578. **LIKVID LOUNGE**: THU 20 (9 pm): Sol 3, Ext 303. SAT 22 (9 pm): the Hunters, Deadbeat Dads. WED 26 (9 pm): Chicken Snails Roadshow. THU 27 (9 pm): Moneen, the Last Deal. SAT 29 (9 pm): Defeat-recording session, Tripphammer

ORTONA ARMORY Main Fl., 9722-102 St. SAT 22 (8 pm): The Boreal Electroacoustic Music Society (BEAMS) launch: Instant Composing Night. Proceeds go towards the completion of a new CD produced by BEAMS members.

REBAR 10551-82 Ave., 433-3600. • Every SUN: (downstairs) DJ Big Dada, scary music from the dark side. • Every SUN: (downstairs) DJ Big Dada. SAT 22: Broken Noise, Mammoth, d-tribe. SAT 29: Mike McDonald Band, National Dusi

REGAL BAR AND CAFE 10025-82 Ave., 990-1212. www.mildandhoney.ab.ca/otherworld. • Every SAT night live music

Blues & roots

BLACK DOG 10425-82 Ave., 439-1082. • Every SAT (3-6 pm): Hair of the Dog. SAT 22 Chris Smith. SAT 29: the Sic Trio

BLUES ON WHYTE 10329-82 Ave., 439-5058. • Every SAT: Blues Jam. THU 20-SAT 22: the Duzee Sparks Band. SUN 23: Cold Feet. SUN 30: Cold Feet

CALIENTE LATIN CLUB 10815 Jasper Ave., Mayfair Hotel, 425-0850. • Every THU (8-30 pm): Free dancing lessons and Dance Party. • Every SUN (7-11 pm): Open Jam with Tilo Paz

CAPPUCCINO AFFAIR 9106 Rd., Sherwood Park. SUN 23 (7:30-10:30 pm): Ron Taylor

CHAPTERS St. Albert. SAT 22 (7-9 pm): Turtle Crossing. • WEM. SAT 29 (7-9 pm): Turtle Crossing

CITY MEDIA CLUB 6005-103 St., 433-5183, Calgary Tr. N., downstairs. FRI 21 (9 pm): James Keelaghan Concert-folk, singer/songwriter. TIX \$25 @ Blackbyrd Myozik. SAT 22 (8 pm): Robbie Burns' Night: Smoking Haggis, Caledonia Pipe Band, Highland Dancers-Celtic. TIX: \$8 @ Scottish Import Shoppe, Blackbyrd Myozik, Sound Connection, & @ the door. FRI 28/8-30 pm: Hot Cottage-old folk's boogie. TIX: \$10 guests, \$8 City Media Club Members. SAT 29(9-30 pm): Old Reliable-country rock. TIX: \$6

adv @ Blackbyrd Myozik, \$7 door/guests.

CLUB CAR LOUNGE 11948-127 Ave., 453-1995. • Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions

CLUB MACARENA 10816-95 St., 425-5338. • Every SUN: Jammin' & Madness (Open Jam).

DEVIL'S 10507-82 Ave., 437-7489. • Every MON (8-30 pm) Bubba Funky jazz, groove abstract

EXPRESSIONZ CAFE, MARKET & MEETING PLACE 9142-118 Ave., 471-9125. FRI 21: Paul Bellows, Bissett & Watt. SAT 22: Open Stage with the Blendars. FRI 28: Dale Ladouceur, Bissett & Watt

FAT BOYS PUB 6104-104 St., FRI 21-SAT 22 (9 pm): Jeari Czaplak, Uptown Shuffle

FESTIVAL PLACE Telus Theatre, 449-3378. SUN 23 (7:30 pm): Elmer Iseler Singers. TIX: \$18, \$14 student/seniors

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. • Every MON (7:30 pm): Country Classic Jam Session & Open Stage. • Every WED (7:30 pm): Bluegrass Jam session. • Every THU (7:30 pm): Old Time Fiddle Jam session.

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., SAT 29: Fear of Drinking. TIX: \$13 adv. @ Tix on the Square, South Side Sound, \$15 @ door.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. • Every SUN: Acoustic Open Stage, hosted by Paul Levern (7:30-11:00 pm)

THE HIGHGRUN 4926-98 Ave., 440-2233. • Every TUES Music Trivia. THU 20 FRI 21: Mike McDonald Band. FRI 28-SAT 29: Mustard Smile. SUN 30: Super Bowl Party.

LA HABANA 10238-104 St., 424-5939. • Every WED: Latin Dance Lessons. • Every THU: Dance Party. THU 20: Live: Latino Blue FRI 21-SAT 22: Los Caminantes. THU 27: Live: Latino Blue. FRI 28-SAT 29: Los Caminantes.

JUBILEE AUDITORIUM 451-8000. THU 20 (8 pm): Petersen Pontiac Gospel Series: 4 Him, Lianna Klassen. TIX: \$20-\$30.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. • Every THU: Thursday Night Red, White & New: local bands. THU 20: Sleeve. FRI 21-SAT 22: Headlong Walkers. THU 27: Hidden Agenda. FRI 28-SAT 29: Slide Show Bob

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. • Every WED (8 pm): Open Stage hosted by Brian Gregg.

NICHOLBY'S 11062-156 St., 448-2255. FRI 21(9 pm): David Gallagher. FRI 28-SAT 29(9 pm): Tony Poirier. No cover.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 458-9102. • Every WED night (7-11:30 pm): Bluegrass jam. TIX: \$2 cover.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 438-2736. SAT 22 (7 pm doors): Scona Brae, Peter Pirquet. TIX: \$10 ad. @ Alfie Myrhes Music, Blackbyrd Myozik, \$12 @ door

O'BRYNE'S 10616 Whyte Ave., 414-6766. • Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends; no cover. THU 20(9-30): Northwest Passage. FRI 21: Robbie Burns Day Celebration. THU 27(9-30pm): Cove

PHATZ RESTAURANT 10331-82 Ave. • Every MON: Live Monday Nights with live music.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. • Every FRI & SAT: Blues night.

SECOND CUP 12336-102 Ave., 451-7574. FRI 21 (8-11 pm): Turtle Crossing-original roots.

SIDETRACK CAFE 10333-112 St.,

421-1326. • Every SUN: Variety Night: Atomic. THU 20: North Country Fair Fund-raiser: Twang! Bubba. FRI 21: the Ancestors. SAT 22: the Big Breakfast Boogie Band-R&B, rock, soul. SUN 23: All new Variety Night. MON 24: New Music Mondays Open Stage. TUE 25: Magilla Funk Conduit. WED 26: the All New R&B Nite: Rimsht. THU 27: the Brothers Creegan. FRI 28: Fabulous Jump Daddies. SAT 29: the Dino Martinis. SAT 30: All New Variety Night.

SUGARBOWL CAFE & BAR 10922-88 Ave., 433-8369. FRI 21(10 pm): Rachelle VanZanten 52.

WINSPEAR CENTRE 420-1757. FRI 28 (8 pm): Big Rock Pipe Band Traditions: An Evening of traditional music of England, Wales, Scotland and Ireland. TIX: \$20.

ZODOROVA UKRAINIAN PUB 101 St., Kingsway Ave., 421-8928. SAT 22 (8 pm): Simply Malanka 2000: Migrena Band & DJ TIX: \$15 @ the pub. SAT 29: Name that Tune.

Classical

THE ALBERTA BAROQUE ENSEMBLE Robertson-Wesley United Church, 10209 123 St., 467-6531. SUN 30 (3 pm): VIVA VOCE. TIX: \$20 adult, \$15 student/senior, \$5 kids under 12. TIX @ the Gramophone or @ the door.

CONVOCATION HALL U of A., 420-1756 (8 pm): Music at Convocation Hall Series.

EDMONTON CHAMBER MUSIC SOCIETY St. Paul's United Church, 11526-76 Ave., 420-1757. SUN 23 (7:30 pm): Keyboard Kaleidoscope: Michael Massey-piano. TIX: \$18 adult, \$12 senior/student.

EDMONTON OPERA Jubilee Auditorium, 451-8000. SAT 29 (8 pm): TUE 1 (7:30 pm): THU 3 (7:30 pm): The Pirates of Penzance, by William Gilbert and Arthur Sullivan. Sung in English. TIX: \$19-\$78. Student discounts on Tues & Thurs.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. FRI 21-SAT 22 (8 pm): Magnificent Masters: Jane Coop-piano. TIX: \$14-\$47.

EDMONTON VOCAL MINORITY Provincial Museum of Alberta Theatre, 12845-102 Ave., 479-2038. SAT 29 (8 pm): New Year New Century Party. TIX: \$10 reg, \$15 @ door, \$5 under 16, \$25 family (2 adults, 1 kid). TIX @ Clea's Books, Oriando Books, The Front Page, Video Video, EVM Members.

FESTIVAL PLACE Telus Theatre, Sherwood Park, 449-3378. SUN 23 (7:30 pm): the Elmer Iseler Singers. TIX: \$18 adult, \$14 kids/senior.

KINGS UNIVERSITY COLLEGE Performance Hall, 9125-50 St. FRI 21 (8 pm): Violin and piano recital: Jennifer Bustin-violin, Roger Admira-piano. TIX: \$10 adults, \$7 students/seniors.

MCDUGALL UNITED CHURCH Banquet Hall, 101 St., one Blk. S. of Jasper Ave., 468-4964. WED 26 (MUSIC WEDNESDAYS AT NOON, 12:10-12:50): Liz Faulkner, Judy Loewen-flute & piano. SUN 30 (2 pm): Prosper Place Club House, Stars and Strips 2000.

ORGAN RECITAL SERIES St. Joseph's Basilica, 10044-113 St., 438-7020, 420-1757. SUN 23 (3 pm): Douglas Schalin. TIX: \$12-50 adults, \$10 senior/student.

PRO CORP All Saints' Anglican Cathedral, 10039-103 St., 420-2441. SAT 22 (8 pm): Baroque and Beyond.

SEE NEXT PAGE

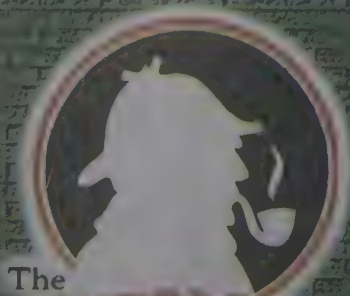
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The

Pubs

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Photo: Ken Steel

Terry Singh was booked to play the Sidetrack Café last week, but unfortunately his singer, Jason Hoover, got sick. Loath to surrender the booking, Singh threw together a pickup band instead, consisting of everyone from bass player Merr Brown (right) to the drummer from Loverboy. The group, who went by the name **H8 Concept**, barely rehearsed together—they learned most of the songs on the playlist from listening to each others' tapes—but you'd never have guessed it from their smooth interplay on Friday night, or the warm response from the appreciative crowd.

MUSIC Weekly

Continued from previous page

WINSPEAR CENTRE 428-1414, THU 20 18 p.m. *Chopin Gala-Benefit Recital*: Jon Kimura Parker-piano, in memory of the late Marek Jablonski. TIX: \$20, \$35, \$50 with reception.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. • Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. • Every WED & FRI: Ladies Night. • Every SAT: DJ Clay & DJ Damien.

BOILERS DANCE PUB 10220-103 St., 425-4767, 440-6062. • Every MON: Industry Night. • Every TUE: Rave Night. • Every FRI: Male Dancer/Ladies Night. • Every SAT: 80's Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6536. • Every SUN: Karaoke. • Every SAT: All Pool Tournaments. • Every TUES: Buddys Dance Pub.

CLUB K2 12345-118 Ave., 454-5396. • Towns hottest club. • Every FRI-SAT: Top 40, house-DJ TEK. • Every WED: Top 40, house, Oldskewl-DJ Jiggs. • Every MON: Rock Fest-DJ Jake.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. • Every TUE: Ladies Night. • Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night Out.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. • Every THU: R&B, Hip hop, and old school. • Every FRI: Hi NRG new groove with Jason L.P. • Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. • Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. • Every WED: Chris Knight from Power 92. • Every THU: Ladies Night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. • Every SUN: live music, full menu until close.

KEEGAN'S FAMILY RESTAURANT & NIGHT-CLUB 3458-99 St., 435-4065. Brand new 25,000 light and sound system featuring DJ Jereit, Top 40/Classic Rock. Enter to win a car every THU in Jan. FRI 14 & 28: Bear Den Parties.

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RED'S WEM, 481-6420. • Every FRI: Dance Party, hosts Kenny-K. • Every SAT (10 pm): Red's Rebels then DJ Kenny K. • Every SUN: Hypno Sundays, dance party after show. • Every TUE: Tonnie Tuesday, WED 26: Northern Pikes. TIX: \$12 adv., \$15 day of. THU 27: The Ultimate Live

Country

DRAKE HOTEL 3945-118 Ave., 479-3929. • Every FRI-SAT: • Every SUN: alt. Second Chance Band.

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ONE EYED JACKS PUB & GRUB 13042-50 St. • Every FRI-SAT: live music.

WILD WEST 12912-50 St., 476-3388. • Every WED & THU (7:30-9:30 pm): free dancing lessons. • Every SAT: alt. (4:30-7 pm): Jam.

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FOUR ROOMS RESTAURANT • Every THU night jazz, 9pm-midnight, no cover. THU 20: the Don Berner Trio. THU 27: the Brett Miles Trio-vocals & Sax.

IRON BRIDGE 12520-102 Ave., 482-5620. • Every SAT (12-3 pm): Live jazz Brunch.

PHATZ LOUNGE 10331-82 Ave., 413-0930. • Every MON: Fina Estamp.

ROSE & CROWN Sheraton Grande Hotel, 101 St. & 103 Ave., 441-3036. • Every TUE-SAT (9 pm-1 am): Lyle Hobbs. • Every SAT (7-10 pm) Live jazz in Central Park Lounge.

TOKYO NOODLE SHOP 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.

WINSPEAR CENTRE 428-1414. • 428-1414, SAT 29: Duke Ellington's *Tote The "A" Train*. Benefit for the Arts and the Edmonton Concert Hall Foundation: The Tommy Banks' Big Band. TIX: \$25, \$55. Post-concert reception and prime seating \$95.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428. FRI 21-SAT 22: Jimmy Burns, Graham Guest Band TIX: \$9 members, \$13 guests. TUE 25 (9:30 pm): Tara Benoit Quartet, Jam to follow. FRI 28: Jim Head Band. TIX: \$5 members, \$13 guests. SAT 29: Frode Gjerstad Trio. TIX: \$11 members, \$15 guests.

ZENARI'S ON 1ST 10117-101 St., 425-6151 FRI 21: Jim Head Trio with Chris Andrew.

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LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail S., 431-1748. THU 20-SAT 22 (90 pm): A.J. THU 27-SAT 29: A.J. No cover.

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ELPHANT & CASTLE 10314 Whyte Ave., 439-4545. • Every TUES, Open stage, hosted by Jose Oseau.

FOX & HOUNDS PUB 10125-109 St. 423-2913. • Every FRI: Open Stage THU 20 (9:30 pm): Side 67 with A15 and Chick Maggot. TIX: \$4.

HARD ROCK CAFE Bourbon St., WEM, 444-1905. • Every SUN (9 pm): Name that Tune. THU 27 (9 pm): Clear Isabel. No cover.

KING'S HORSE PUB 4211-106 St., 462-4627. • Every MON: bar/restaurant industry appreciation night.

LOLA'S MARTINI BAR 8230-103 St., 439-4876. • Every WED: Rimshot.

MARIO'S 4990-92 Ave., 466-8652. • Every THU-SAT: Rare Occasion.

OTTEWELL NEIGHBOURHOOD PUB 6104-90 Ave., 970-7963. • Every THU, 1016 of the Bands.

PONCHO'S PUB 9006-132 Ave., 457-8718. • Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

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THUNDERDOME 9920 Argyle Road, 433-DOME. • Every THU: Ladies Night. • Every FRI: Millennium Fridays. • Every SAT: Rocks. • Every TUES: Schizophrenia 100% Dance.

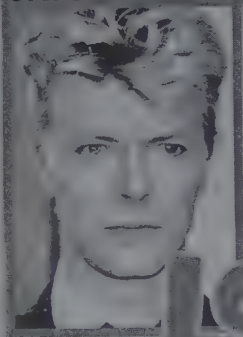
URBAN LOUNGE 8111-105 St., 439-3388. • Every FRI & SAT: serious live music (9 pm). • Closed every SUN. THU 20: Cool Blue Method. FRI 21-SAT 22: Tar Baby. WED 26: Fatman's Belly hosts Exit 303.

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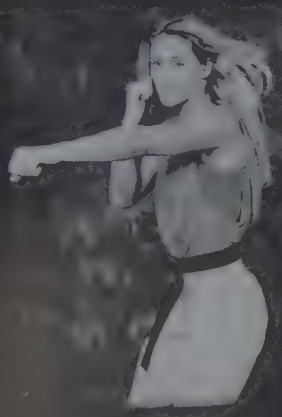
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The Pikes aren't finished

...they just looked
that way

BY DAN RUBINSTEIN

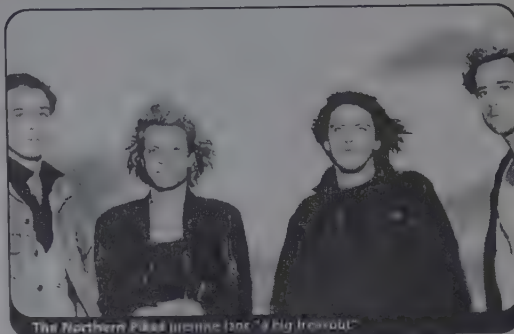
Back in the halcyon days of Toronto's Ontario Place Forum—a glorious circular outdoor venue with a rotating stage surrounded by half a dozen rows of bench and steep banks of lush green grass—I used to go see the Northern Pikes. A lot. They probably didn't play the Forum more than once a summer, although it sure seemed like they did when I was an urban pup rapidly discovering the world of pop.

Whenever the Pikes came to town, somebody from my shopping-mall-loitering crew of pre-teens (usually Mike, our selfless martyr) would take the streetcar to Ontario Place in the early afternoon, pay the small admission charge to enter the lakeside amusement/picnic park and stake out a few prime seats, whiling away the hours until showtime by eating French fries and sneaking furtive peeks at those older 14-year-old girls. It didn't cost any extra to get into the Forum, you see, which allowed us a lot of great (and cheap) summer nights rocking out to the likes of the Pikes. "She Ain't Pretty," "Girl With a Problem," "The Things I Do for Money," "Teenland"... we knew all the hits.

The Forum, alas, is long gone. Tickets for gigs at its generic replacement, the monolithic Molson Amphitheatre, cost more than our allowances would have allowed. And just showing up early doesn't guarantee the best seats in the house anymore. But hey, at least the Pikes are back.

Secrets and guys

"People are raising their eyebrows when we tell them we're doing this," says guitarist-singer Bryan Potvin, calling from Toronto a few days before flying back to the band's birthplace, Saskatoon, and standing in the same room as his three ex-handmates for the first time in six



The Northern Pikes (from left) Bryan Potvin, Mike, and the other two members.

years. Yes, in the wake of the pre-Christmas release of a greatest hits disc, *Hits and Assorted Secrets* (1984-1993), the Pikes are embarking on an unofficial "reunion" tour.

"This is going to be a big freak-out," says Potvin, excited about hitting the road again but a bit nervous about hooking up with the boys after such a long break. "It's going to be 'Look at how old we look!' Who knows? We might run screaming from the van after three weeks. We'll just give it a go and see what happens. We have no expectations. We've made no commitments."

The Pikes hit the Canadian rock scene in 1984, but their popularity probably peaked in 1990 with the release of their fifth album, *Snow in June*. It featured the Potvin-penned hit single and video "She Ain't Pretty"—that catchy tune about the deceptiveness of surface beauty which dominated the country's airwaves for several months. (Bet you know a verse or two.) Unfortunately, the album never caught on south of the border, a disappointment that eventually led to burnout and the band's demise. Another tough hurdle, according to Potvin, was how quickly the world of rock music was changing in the early 1990s. "Everyone was like, 'We really like your song. Have you heard of Nirvana?'" is how he describes their efforts to push *Snow in June* and 1992's *Nep-tune* in the U.S. "We were still getting dressed up nice for shows. Our

guitars were tuned. We were still looking at the audience. We just didn't have a lot in common with what was going on."

Dr. Schlepper

Inevitably, singer-bassist Jay Semko quit in 1993, going on to become a key musical contributor to television's *Due South*. Potvin found a job with Polygram Records ("schlepping boxes for 10 bucks an hour in a warehouse") which eventually led to a stint as an A&R rep with the company. But the corporate life wasn't for him—everybody seemed intent only on making as much money as they could as quickly as possible. So Potvin started writing songs again, trying to fill the void in his life. Now he's got a collection of tracks in the can that he hopes to release as a solo disc next summer.

In the meantime, this reunion plan popped up, and Potvin, who had always been the last holdout to drummer Don Schmid's "keep-the-Pikes-dream-alive" comeback schemes, decided to go for it this time. "We're always reaching for that brass ring," Potvin says. "It'd be amazing to have one of those bizarre Hootie and the Blowfish-type hit records. But it's a luxury just to be able to sing for your dinner—and pay for it once in a while." ☺

The Northern Pikes

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Iseler had a choired taste for song troupe

Elmer Iseler Singers live up to founder's legacy

BY DAVID GRØNNESTAD

Lydia Adams has some big shoes to fill—and nobody knows it more than she does.

After all, no figure loomed—indeed, still looms—larger over the world of Canadian choral music than that of the late Elmer Iseler, who died in 1998 at age 71. Over his more than 50-year career, he was famous, even infamous, for his flamboyant, energetic style, his tendency to make news (he was twice dismissed as conductor of pre-eminent choirs, the Festival Singers in 1978 and the Mendelssohn Choir in 1997) and above all, the 20-voice choir he had the chutzpah to lend his own name to, Canada's first and still-best professional choir.

"Elmer was a genius," Adams states simply. "What he did for choral music in this country is enormous."

And the shoes? "The biggest."

But if Jessie Iseler, Elmer's widow, is to be believed—and since she's been the choir's general manager since it was founded two decades ago, one might say she's in the best position to judge—Adams is the perfect person for the task. "She's the ideal successor," says Jessie. "She will carry on in Elmer's spirit and tradition."

Oh, have you met Lydia?

It's a tradition she knows very well, for Adams served as the choir's rehearsal pianist from 1981 until her promotion to the top spot, and as such was able to observe the master at work as his closest musical confidante. And she has choral-conducting props in her own right, having led Toronto's Amadeus choir from obscurity into renown.

"[Elmer's death] was a difficult time for the choir, for the board and for myself," says Jessie. "But it was marvelous to see the cohesiveness of the entire organization to carry on."

It would be impossible to try to imitate Elmer's, well, inimitable style, and Adams has no reason to

even try. She has a more understated, perhaps even more choral, approach to conducting, and one

that's achieved results so far. "Having a choir of this size and calibre makes it so easy," she says. "They respond to the slightest gesture I make. It's like I can very finely sculpt the sound.... My job is to take the incredible legacy that Elmer left behind and maintain the integrity of the choir."

Part of that legacy was the choir's incredible support of Canadian music. Hardly a concert went by when the Elmer Iseler Singers wouldn't sing a piece by a Canadian composer, and Elmer commissioned works left, right and centre. Several composers eloquently displayed their gratitude for Elmer's decades of support by writing



The Elmer Iseler Singers, dressed for music

pieces in his honour after his death, like Ruth Watson Henderson's *In Memoriam Elmer Iseler*.

And that's a legacy Adams intends to continue. "I share Elmer's love of Canadian music," she says. "I want to develop and commission composers as often as possible." And she's a composer, too—the choir is performing her *Miknag Honour Song* during their current tour of western Canada.

"I want to take Canadian music to Canadian and international audiences," Adams says.

Put your money where the mouths are

If there's one gentle criticism you can make of Elmer Iseler, it's that his choir never developed the kind of international reputation that

would befit the best choir in the country. Mind you, the cards are stacked against Canadian choral music due to the paucity of government subsidies. By contrast, the best choirs in the world—a small, select group that includes the Swedish Radio Choir and the Stuttgart Chamber Choir—customarily get enough support for them to hire 32 or 36 singers, and record and tour outside their countries more often.

But the Elmer Iseler Singers are grabbing the prize bull of international acclaim by both horns—starting, of course, south of the border. Last August, they sang a showcase in New York City for concert promoters—the gig only lasted 15 minutes, but got them 25 venues clamouring to sign them over the next couple of seasons.

"It was phenomenal," says Adams. "We got so many offers we couldn't possibly do them all. And they all wanted us to kick off their seasons."

Now that's an enviable position for any ensemble to be in—to have to turn down high-profile gigs.

But even if it were possible to reap the rewards of government munificence enjoyed by other choirs, Adams would be reluctant to expand the choir. "It might be easier on everybody if there were 36 singers," she says, "but I wouldn't trade these 20 people for anybody else in the world."

A sentiment, I'm sure, Elmer would heartily agree with. ☺

The Elmer Iseler Singers
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Saturday, January 22

The Hunters
with Deadbeat Dads doors @ 9pm

Wednesday, January 26

The Chickensnails Roadshow doors @ 9pm

Thursday, January 27

Moneen (emo-core from Toronto)
with locals The Last Detail doors @ 9pm

Saturday, January 29

Defeat (Live CD Recording Session)
with Tripphammer doors @ 9:00

Wednesday, February 2

An Evening with Swamp Flowers doors @ 9pm

Thursday, February 3

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Classical Notes

By DAVID GRØNNESTAD

Brave "New World"

The New World • Jane Coop & ESO
• Winspear Centre • \$14-47 • Fri-Sat, Jan 21-22, 8pm As with all careers, being a professional musician has its advantages and its drawbacks. Sure, you get to interpret the works of the masters and occasionally even commune with genius, but you're also pretty darn susceptible to professional and financial debilitation due to illness and injury.

You or I can make it through a day at the office with a bad cold, but it'll keep an opera singer from performing. And while injuring our hand might make us a little less efficient at the computer keyboard, it utterly prevents pianists from exercising their craft at the piano keyboard.

Of course, classical music owes a lot of its repertoire to one famous injury. Austrian pianist Paul Wittgenstein lost his entire right arm fighting in World War I, but instead of understandably hanging up his hat, he used his considerable inherited wealth to commission the leading composers of the day (including Ravel, Richard Strauss, Prokofiev and Britten) to write concertos for the left hand. Ravel's, in fact, became such a favourite that it's part of the standard repertoire for two-handed pianists today.

André Laplante won't have to go to such extremes, but the world-renowned Canadian pianist did have to cancel his appearance with the Edmonton Symphony at the last minute. He apparently hurt his wrist while playing with his dog; the injury isn't serious, but he's under doctor's orders not to play.

Rather than change the repertoire to Ravel—actually, I'm not sure which hand Laplante injured, but if it was the left, there are pieces by Hungarian Count Zichy, who lost his right arm in a hunting accident, he could have played—the ESO decided to find an eleventh-hour replacement.

And it had to be someone who could bring the same scheduled piece, Camille Saint-Saëns's Piano Concerto

No. 2, up to performance calibre in a relatively short time. It's not the most obscure concerto in the repertoire, true, but it's no Emperor Concerto either. Luckily, Jane Coop was up to the task. The Calgary native, who now lives and teaches in Vancouver, might not have a name with the same cachet as Laplante, but she's establishing a pretty good reputation for herself on the international scene.

Also on the programme are Antonin Dvořák's audience favourite, the "New World" Symphony (It's actually titled "From the New World," and New York City wasn't exactly still a frontier town when he wrote it in 1893, but why quibble?), and Mikhail Glinka's overture to *Ruslan and Ludmila*—nobody does the whole opera anymore (I guess the singing severed head puts audiences off), but the overture is still occasionally performed.

Pro Coro survives devastating loss

Baroque and Beyond • Pro Coro • All Saints • \$15-18 • Sat, Jan 22, 8pm It's always a little humbling to realize the world can get along without you. My new job copy editing at the *Edmonton Sun* forced me to resign as editor of *Vue Weekly*, and they're still publishing an issue every week. It also obliged me to give up singing for Pro Coro Canada, the city's only professional choir (and one of the few in the country), and here they go, having a concert without me.

This is Pro Coro's second concert with their new artistic director, Richard Sparks. The Christmas concert was conducted by Trent Worthington, the choir's chorusmaster. Now Worthington is back behind the scenes, doing the initial rehearsals and teaching the music to the singers, until Sparks comes to Edmonton from his San Diego home for a whirlwind last week or so of rehearsals before the concert.

If that sounds like an odd arrangement, well, it is. "It's uncommon in pure choral music," says Sparks. "But it's very, very common in orchestral music. There just isn't such a tradition of guest conducting in choral music, and choirs also tend to rehearse more for a programme than orchestras."

But Pro Coro decided they'd prefer this arrangement—finding the best conductor they could get and accommodating the fact that he doesn't live in the city—to just finding the best Edmontonian. And Sparks's ties to Scandinavian choral music, in which

tradition Pro Coro was founded, make him the best man for the job.

At first glance, the concert's programme might seem odd: Baroque pieces by Schütz and Monteverdi, and modern pieces by Morten Lauridsen (*Madrigali*, six settings of Italian Renaissance poems) and composer-in-residence John Estacio (*Elegies*, based on poems by local poet Val Brundt).

"The pieces are tied together by the fact that the composers pay extreme attention to the text," says Sparks. "In all the pieces, you get a real sense that the text was a jumping-off point for the inspiration of the composer."

Organ fairchild

Douglas Schalin • St. Joseph's Basilica • \$10-13 • Sun, Jan 23, 3pm The Royal Canadian College of Organists' Sundays at 3 series is a great way to not only hear some of the country's finest organists as they visit our city, but to hear some of the Edmonton's finest organs.

And audiences are in for a double treat—for St. Joseph's Basilica sports not one but two organs, a Létoirneau in the front and a Casavant at the back. (Thank goodness it's only a basilica—who knows how many organs they'd install if it were a cathedral?)

The organist is Douglas Schalin, a rising young star in the field, the new music director at Peterborough, Ontario's Trinity United Church, and an old student of All Saints organist Jeremy Spurgeon. (Hey, All Saints is a cathedral, but they've just got the one Casavant.)

Classy Massey

Keyboard Kaleidoscope • ECHO • St. Paul's United • \$12-18 • Sun, Jan 23, 7:30pm The Edmonton Chamber Orchestra (ECHO—not, I repeat, ECHO) has made a name for itself the past three seasons, playing without a conductor or, in the case of the violins and violas, chairs. ECHO's 11 strings will be joined by pianist Michael Massey, conductor of the Edmonton Youth Orchestra.

Say, in ECHO's last concert, they had ESO resident guest conductor David Hoyt playing French horn. I'm telling you, they keep inviting conductors to be their soloists in order to rub their faces in just how extraneous they are. ☺

• More classical music: "Iseler had a choired taste," page 23

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Tricky gives birth to Babies

Nepotism works nicely for Namboos

By ELIZABETH CHORNEY

I doesn't happen often, but sometimes good old-fashioned nepotism can really save the day. Just ask Mark Porter. A couple of years ago, he was just a working bloke plugging away in Bristol with no musical aspirations whatsoever. Then he got a phone call from a cousin living in New York, asking him to come stateside for a visit. Not a life-changing event for most, but in Porter's case, the cousin happened to be a gentleman by the name of Tricky.

Porter lived in New York with Tricky for two years, just going about his own business and enjoying the energy of the city that never sleeps. One fateful day, a producer from Toronto whom Tricky had hired to come down to do a remix to cancel his trip, and seeing as the studio had already been paid for, Tricky invited Porter to give the remix a try. Much to Porter's surprise, the experiment worked out beautifully, and before he knew it, his cousin had convinced him to go back to England, form a band (Porter recruited pal Leo Coleing, singer Aurora Borealis, Massive Attack's Claude Williams and a handful of others), and cut a couple of demos. The Baby Namboos were born.

"Without Tricky, I don't think it ever would have happened," Porter says. "For me, I was born in Bristol, I've lived here all my life. But Tricky's my cousin, and I used to live with Claude when he was in Massive Attack, and they've done very well for themselves. So, you know, when you feel that they're so good and you're not, it holds you back a little bit. It intimidates you. Before, I wouldn't have dreamed of doing anything. But now I don't mind."

Wonder boys

Porter's modesty has been the key to the Baby Namboos' sound. The group is more of a collective than a band, with Porter laying down some basic



beats and letting his gang of vocalists and musicians layer their own bits over top of his ideas. The Namboos' debut album, *Ancoats 2 Zambia* (released on Tricky's Durban Poison label) is warm and varied: a mix of beats, trippy bass lines and mesmerizing vocals all tied together with a dub influence. Because of their rookie status, the record is filled with a sense of wonderment and experimentation that is missing from the work of more experienced artists.

"There's certain tracks on there that have got a lot of meaning to us, because if you're actually listening to them—more so with headphones—you can actually hear people in the background talking and laughing," Porter says. "Because the studio we used was just one big open room and a mic. And we're all sitting there, and didn't even know that the mic was on. But we decided to leave it because it sounds good. Other people would take it out, but we left some mistakes in there—we thought that it would add character to the album."

"It all came together as we went along," Porter continues. "There's no... I wouldn't say that there was no pre-planning, but there was very little. Basically, all I had before we went into the studio was a sequencer and I made some basic beats on there. When we went into the studio we would build up around that. And it just went along a certain path and every day was different. We've even got some tracks that we didn't use on the album that are completely different—three-minute punk. And there's another one that is really heavy gui-

tar-oriented. Three minutes of thrash."

Manchester pep

While the tracks that did make it on *Ancoats 2 Zambia* thankfully stick to the groovier side of things, Porter certainly did have a punk-rock aesthetic working for him. Rather than taking advantage of Tricky's bank account to indulge in top-notch gear, Porter was more than happy to work on the skinny. "I think a lot of the reason that the album sounds the way that it does is because we recorded it in a very rough part of Manchester," he says. "The actual studio wasn't an up-to-date modern studio—it was only like \$150 a day. And I think that's what we got the feeling off of as well, our environment, and where we were brought up. We moved into an expensive studio after that to finish it off. And I didn't like it. It was too clean and clinical. I liked the rougher studio—there was more atmosphere there. And I think it comes out in the music."

Porter may have gotten his first break because of his famous blood ties, but the Baby Namboos' success will ultimately come from their free-spirited attitude and, both despite and because of, their fresh inexperience. Porter just hopes that as the group gets a little more seasoned they won't lose their magic touch. "On the next album it will be very interesting to see what we do," Porter says, "because it will probably be planned, and if we plan it, I don't know if it will be as good. I'd rather go in there with a blank mind and make it for itself. But that might just be me. And we'll have to overcome that." ☐

trip hop profile

VUEWEEKLY **vuvb**

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futuretech/ppm/spiral/kind

january 27
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and Sense



By DAVE JOHNSTON

The Plastikman cometh

Over the holidays, a friend of mine was sifting through some CDs in his living room. A familiar case came into his grasp, and he let out a sigh as he looked over the sparse white cover.

"Man," he said after a moment. "What a brilliant disc. I would love to see him live. Man."

It's a common sentiment for people who missed their last opportunity to see Richie Hawtin spin in our town. More than two years ago, the Rev Cabaret hosted a party for him, aptly titled Plastikman. The name is one of several aliases Hawtin has recorded under, and it is the name with which he made his fortune. Discs like *Sheet One* and *Consumed* drew the template for modern techno, and they sound revolutionary even today.

Hawtin makes his return to Edmonton on February 10 as the special guest of Lush and Nexus Tribe's Chemistry club night. His last appearance in Edmonton was his seamless mixing and sound manipulation.

Hawtin's return is part of a tour in support for his latest opus, *Decks EFX and 909*. The disc is more than a simple mix compilation—it's Hawtin's manifesto for the next level of electronic composition. On the shelf, the disc's stark packaging stands in stark contrast to the hypercolourful rave mix discs surrounding it. The plain typography and monochromatic image of Hawtin on the cover make a bold aesthetic statement about the music to be found inside the sleeve. This isn't a collection of anthemic dance-floor pounders, but a thoughtful reconstruction of a live set. Rather than simply mix stuff up, he applies effects, filters and new instrumental touches to turn the music in on itself. Hawtin's imagination is only hampered by his skill, which seems boundless.

To the transpotter, Hawtin is the ultimate geek hero. He began humbly, as a kid from Windsor enthralled with

the electronic beats coming over the radio waves from nearby Detroit. Eventually, Hawtin began exploring the underground techno scene with friend John Acquaviva, which led to the formation of Plus 8 Records in 1990. At the time, rave music was dominated by huge piano riffs and pop hooks, and Detroit labels were either scared to release new material or were caught up in the prospect of easy money. The mission of Plus 8 was to create music that was true to the intent of the artist, regardless of the popular prevailing winds. The quality of Hawtin's creations won him a worldwide audience, thanks to a deal with Mute Records and his legendary live appearances.

Hawtin's uncompromising approach to music has cast him as not only an innovator, but an iconoclast as well. Some critics dismiss his material as stodgy mathematical experiments, but that assessment ignores the passion which infuses all of Hawtin's work. He makes music as he feels, and his isolationist approach has ensured that his passion remains pure.

I know my friend has already booked the night off. He isn't going to miss this opportunity.

My Farina

Another much-anticipated gig was leaked over the weekend on the E-Town Rave Page, prompting house freaks to, well, freak out. Def Star Productions is welcoming American DJ Mark Farina to an undisclosed location on Sunday, February 20 as the headliner for Crystallennium 2.

Farina is the mastermind behind the Mushroom Jazz series of mix discs on Om Records, as well as a leading light in the house scene. His recent mix disc, *San Francisco Sessions*, is a crunching mix of funky house rhythms, dedicated to his hometown.

On board for the tour is J. Dub, one of the headliners of Summer Love '99 and a frequent guest on MuchMusic's *Electric Circus*. Don't let that association worry you, though—Dub is a steadfast proponent of the minimalist Chicago house sound. If you like your beats with a pure tech sound, J. Dub may be the jockey for you.

And what about that long-rumoured Daft Punk gig? According to Def Star honcho Keith Rubulak's posting, the duo have locked themselves in the studio to complete their forthcoming disc, slated for release in the fall. An Alberta tour date is likely



Richie Hawtin: musician by nature/mutant

to occur around then, so there may be hope yet.

Play safe

With the recent media flurry over drugs and raving, fueled by reports of rampant abuse of ecstasy, GHB and speed among youthful parties, it's a relief to know that someone is actually trying to make a difference.

A group of local volunteers have banded together to form Edmonton RaveSafe, a non-profit organization that, as they put it, "promotes harm reduction and informs ravers about the risks of taking legal and illegal drugs, should they choose to take them, and how to avoid some of the inherent dangers associated with

using them."

RaveSafe is modelled after similar programs in other major centres throughout the world, and they have begun distributing information flyers through the clubs and parties. The organization hopes to dispel myths about drugs and their usage in the scene, but they also hope to ward people away from abusing the substances as well. It's an intelligent move for the scene toward self-policing and taking responsibility for the safety and well-being of everyone involved. For more information, check out their website at talk.to/ravesafe.

After all, the image of ravers having fun is much more attractive than that of ravers choking on their own puke. ☺

Wurb Weekly

BACKROOM VODKA BAR—10324 Whyte Ave • TUE: Noise Pollution, with DJs Cletus and Torso • WED: Roots, breaks and house with DJ Spill Milk and weekly guests • FRI: Cream, with DJ Cool Hand Luc • SAT: Funk, house with DJ Andy Pockett and Darren Pockett •

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, with DJ Tanner and guests • SUN: Revival 3000 with guest live performers, visuals by Black & Blue

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: Hip hop, R&B and reggae with guest DJs • SAT: R&B, Reggae, and Hip Hop with DJ Instigate • SUN: Pool tournament with cash prizes

LUSH/THE REV—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Dogg; Velvet—DJ Czirolek • THU: Chemistry, with resident Geoffrey J and guest DJs—JAN 20: DJ Emotion, JAN 27: Tripswitch vs. Solo • FRI: Main—Pussycat with DJ Slimboy; Velvet—DJ Jason • SAT: Main—Ariel & Siren; Velvet—Rockstar, with guest DJ s

NEW CITY LIKED LOUNGE—10167-112 St., 413-4578 • WED: Motor, with weekly guest DJs and live electronic music • FRI: Freedom, with DJs Nicky Miago, Jakob and guests • SAT: THX, with Eddie Lunchpail and Schizo • SUN: Galactic Invasion, with DJs Rerun and Reece

PLATINUM NIGHT CLUB—10018

105 St., 497-7933 • WED: Sin Night, with Mute and Phork • THU: mixed dance, hip hop, r&b and reggae • FRI: Platinum Fridays • SAT: Ruppie Sound System

POLISH HALL—10960-104 St. • JAN 29: Catharsis II, with Jon The Dentist (UK), Blu Peter, Sally Humphries, Dazy, Serge, Kid SL, Feroshi, Dr. Who, and more

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays, retro and hits with DJ Lefty • TUES: upstairs—No Sympathy For The ClubScene, with PR Dougless • WED: Main: Statik, Industrial with DJ Nik Roleeva; Upstairs—Rush Hour, with Terry Tran and guests • THU: Main: Hard Times with Davey James and guest DJs—JAN 20: DJ HiFi Princess, JAN 27: Catharsis 2 warm up party, with DJ Speedy and DJ Soulo; Upstairs—Good Times, retro and classics with DJs Lefty • FRI: Boogie Nights Disco Express • Main—DJ Davey James; upstairs—DJ Big Dada • SAT: Main—DJ Davey James •

THE ROOST—10345-104 St, 426-3150 • MON: DJ Jazzy; TUE: DJ Jazzy from 10 PM – 3 AM; WED: DJ Soulo; THU: downstairs—DJ Dada; upstairs—DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ XTC; upstairs—DJ Code Red; Sunday: DJ Jazzy from 10 PM – 3 AM

SUBLIME (late night/after hours)—10147-104 St., Bsmr. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

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VUE Weekly
EDMONTON'S URBAN VOICE

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new sounds

reVUEs of this week's
newest discs

LE TIGRE (WIIIA)

The last time anybody paid any attention to Kathleen Hanna, Courtney Love was trying to rip her hair out. As a member of the late riot girl band Bikini Kill, she made a habit of being loud, annoying and confrontational, eventually getting under the skin of Dame Lollapalooza.

Le Tigre is Hanna's new project, and it succeeds in being annoying. And yet, somehow, like Bikini Kill, Le Tigre's music has its own unspoken charm, and eventually the songs grind into your head. Night and day, you'll hum "What's Yr Take on Cassavetes" and "My My Metrocard" until you want to rip your hair out.

The music is nice and raw, with clever juxtapositions of reverb heavy bass guitars and funky loops, spiced with synth stabs and feedback. Hanna and her bandmates, Johanna Fateman and Sadie Benning, rock with conviction and a healthy sense of humour, though they clearly owe a huge debt to the Ramones, Devo and Beck. Regardless, this is exciting stuff to piss the neighbors off with. Play it loud and often. ★★★★★ —DAVE JOHNSTON

ORIGINAL SOUNDTRACK

THE SOPRANOS

(PLAY-TONE/COLUMBIA/SONY)

The Mafia dramedy *The Sopranos* may not air in Canada, but TV is just about the only place you don't encounter discussions of it these days. The show's much-hyped second-season premiere aired this week on HBO, and to mark the occasion, there have been major stories about *The Sopranos* and its creator, David Chase, in *Talk*, *Vanity Fair*, *Entertainment Weekly* and *Salon*, not to mention a week-long debate about its themes and realism in *Slate*. And until some smart Canadian broadcaster starts airing this series, we'll have to content ourselves with listening to the official soundtrack, an eclectic collection of rock songs which, together, form a kind of concept album on the subject of embattled manhood.

There's the swagger of Bo Diddley's "I'm a Man," the old-lion smoothness of Frank Sinatra's "It Was a Very Good Year" (a song whose yearning for the good old days inspired *Slate's* commentators to call it the unofficial anthem of the modern-day Mob) and Bob Dylan's world-weary "Gotta Serve Somebody." Better still, however, are the darker, more troubling numbers—psycho monologues like Nick Lowe's "The Beast in Me," Bruce Springsteen's "State Trooper" and especially R.L. Burnside's postmodern blues number "It's Bad You Know," whose insistent harmonica riff is a hip antidote to the lush strings of the *Godfather* theme. ★★★★★ —PAUL MATWICHUK

JOHN LURIE *STRANGER THAN PARADISE/DOWN BY LAW*
(STRANGE AND BEAUTIFUL)

The minimalist black-and-white cinematography of Jim Jarmusch's early

films *Stranger Than Paradise* and *Down By Law* found its perfect musical complement in the woozy jazz music of both films' star, John Lurie (of Lounge Lizards and *Fishing With John* fame). Lurie's soundtracks have been newly issued on a pair of CDs, and they're the perfect thing to throw on the stereo late at night when you want to put on a white T-shirt, wander out onto the fire escape and chain-smoke as you listen to the couple arguing in the apartment above yours.

Down By Law is the more traditional-sounding of the two; it's full of what I like to call "private-eye jazz"—lots of minor chords, wailing sax melodies, minor chords, walking bass lines and edgy drumbeats. His *Stranger Than Paradise* music, however, was composed for a string quartet, and tracks like "Bella By Bright" and "A Woman Can Take You to Another Universe; Sometimes She Just Leaves You There" have a moodiness that owes more to Eastern Europe than the mean streets of New York. (The *Stranger Than Paradise* disc also includes a majestic extended composition called "The Resurrection of Albert Ayler," which is the highlight of the entire package.) ★★★★★ —PAUL MATWICHUK

SPRAWL FASTER THAN U (IMOJ)

Toronto indie trio Sprawl, along with producer Rob Sanzo (SIANSpheric, Hollophonic) throw everything but the kitchen sink into this effort, which contains enough studio effects to make even the most far-out of space-rock acts whistle with appreciation.

However, despite Sanzo's appearance, Sprawl is not a space-rock act. They could be a damn fine pop-rock act, but the overuse of effects is a distraction, not a pleasant addition, in a collection of some pretty promising material.

You could compare Sprawl to Vancouver's Damn the Diva, another band that uses guitar washes and white noise to augment their pop style. The difference? Damn the Diva put the pop up-front, and used the added sounds on an "as-needed" basis. Sprawl sound like they want to squeeze as busy a sound onto their songs as possible, whether they need them or not.

Still, a promising effort. Once Sprawl learns about understatement, they'll be fine. ★★★★★ —STEVEN SANDOR

ENIGMA *THE SCREEN BEHIND THE MIRROR* (VIRGIN)

Michael Cretu is a key figure in electronic music, thanks to the success of his first single, "Sadeness." Back then, using Gregorian chants was a novel idea, and propelled his project, Enigma, high up the pop charts.

Almost 10 years later, Cretu is back to his old tricks with *The Screen Behind the Mirror*. The chanting monks have been replaced with the brimstone of "O Fortuna" from Carl Orff's *Carmina Burana*. The overture is *Mirror's* motif, underscoring many of the 11 tracks, but the magic, sadly, is gone. Much of the lyrical content spirals around empty homilies about love, loss and guilt, fuelled by a forced grandeur that becomes achingly tiresome.

The production is undeniably lush and intricate, but the emotional passion of the music is lost in its own pretension. Not even the catchiest track, "Gravity of Love," can save this opus from collapsing. People might find this hunk of babbling neospirituality haunting and beautiful, but the empty *Mirror* never comes close to touching the soul.

If Enigma's music concerns itself with redemption from sin, then *Mirror* needs to go a long way to absolve itself from the sin of turning expressions of faith into ear candy. ★ —DAVE JOHNSTON

FURNEFACE AND THE DAYS ARE SHORTER AGAIN (UPRIGHT)

The glory days for Ottawa's Furnaceface seem to be well behind them. Their disc *Just Buy It* was essential listening on Canadian college campuses during the early 1990s, and their gigs were packed with a wide cross-section of frat boys, boarders and freaks. The sophistication of their compositions, which veered from tender ballads to raunchy punk, sparked the imagination of many kids. This was punk rock with a sense of humour, and it demanded a thinking audience.

Since then, the crowds have moved on, but Furnaceface have managed to persevere. They're still cutting up the riffs with tracks like "Victory" and "Lucky #7," but everything on this new disc sounds like an echo of their vanished glory. "I'm Getting Fat," which turns the anthem "My Girlfriend Thinks She's Fat" into a revealing self-examination, is their most obvious poke at their past selves. "I don't give a damn about the kids of today," they sing, and you begin to understand what has kept them alive this long.

Furnaceface's charm always came from the fact that they didn't care what people thought of them. They always filled their discs with sharp stylistic turns, because that was what the group's soul demanded. If you were going to appreciate Furnaceface, you needed to accept the fact that they were not going to give you the straight story. It's a punk idea. More punk than some of the music these kids claim they're listening to, anyway.

And *The Days Seem Shorter Again* isn't a brilliant album; but it's clever and enjoyable. Sadly, it also makes you long for those glory days, of crowds singing back the lyrics of "We Love You Tipper Gore." ★★★★★ —DAVE JOHNSTON

GORKY'S ZYGOTIC MYNCI SPANISH DANCE TROUPE (MANTRA)

If you thought the subgenre of Welsh-language psychedelic rock was here to stay, you'll be disheartened to hear that, unlike their previous discs, there isn't a word of Welsh spoken on Gorky's Zygotic Mynchi's latest release. Luckily, if you're still in for the psychedelic rock part of the equation, you'll be pleased with the music on *Spanish Dance Troupe*, an intriguing assortment of inventive weirdness, pretty, quiet ballads, frequently funny lyrics and a pop sensibility not unlike that of contemporaries Pavement or Yo La Tengo. (Whoever would have thought so much cutting-edge '90s music would end up sounding this much like the Beach Boys?)

Like fellow Welshmen Super Furry Animals, GZM wear their trippy influences on their sleeve while still sounding fresh and unique. It's hard not to hear echoes of their hero, Kevin Ayers (after whom they named a song) or Soft Machine, Brian Eno, early Pink Floyd or even late Beatles. But, picking up where 1995's *Byrd Time* left off, their unusual arrangements (brass, violin, woodwinds, guitar, keyboards), oddball subject matter (as in the irresistible racket of "Poodle Rockin'") and knack for beautiful melodies ("Fekles") combine to create songs that reward further listening—the entire disc clocks in at under 35 minutes. ★★★★★ —JOSEF BRAUN

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THURSDAY 20

MAIN LEVEL : HARD TIMES
with DJ HIFI PRINCESS (new york city)
and DJ DAVEY JAMES hard times resident

UPSTAIRS : GOOD TIMES
funky retro with DJ LEFTY
75¢ HIBALLS/\$6.25 DRAFT JUGS TIL 11PM

FRIDAY 21

MAIN LEVEL: DJ DAVEY JAMES

UPSTAIRS: DJ DADA

\$1.50 HIBALLS/\$7.00 JUGS TIL 10:30 PM

SATURDAY 22

MAIN LEVEL: DJ DAVEY JAMES

UPSTAIRS: BROKEN NOSE
with MAMMOTH and D-TRIBE

\$1.50 HIBALLS/\$7.00 JUGS TIL 10:30 PM

SUNDAY 23

MAIN LEVEL :DJ DADA

musical mood swings
\$1.75 PINTS UNTIL MIDNIGHT

MONDAY 24

MAIN LEVEL : LICORICE WHIP presents
KARAOKE mingled with DJ LEFTY

\$6.25 DOMESTIC JUGS & \$1.00 HIBALLS
TIL MIDNIGHT

TUESDAY 25

UPSTAIRS: NO SYMPATHY FOR THE
CLUB SCENE w/P.R. DOUGLESS
punk, ska & progressive rock

\$1.50 HIBALLS & \$7.00 PITCHERS TIL MIDNIGHT

WEDNESDAY 26

MAIN LEVEL : STATIK w/ NIKROFEELYA
goth & industrial

\$1.50 HIBALLS & 25¢ DRAFT UNTIL MIDNIGHT

UPSTAIRS : RUSH HOUR w/ TERRY TRAN
and guests

THURSDAY 27

MAIN LEVEL : HARD TIMES SPECIAL EVENT
CATHARSIS 2 WARMUP

with DJ SPEEDY vs. DJ SOULO (las vegas)
and DJ DAVEY JAMES hard times resident

UPSTAIRS : GOOD TIMES
funky retro with DJ LEFTY
75¢ HIBALLS/\$6.25 DRAFT JUGS TIL 11PM

COMING EVENTS

SATURDAY JAN. 29 :

MIKE McDONALD BAND

and NATIONAL DUST from CALGARY

SATURDAY FEB 5 :

DOWNWAY & BELVEDERE

Almodóvar's Barcelona is a city of women

All About My Mother is refreshingly man-free

By DAN RUBINSTEIN

Consider for a moment this hypothetical, far-fetched situation: you're sitting in a dark theatre watching a film and all of the characters onscreen happen to be men. Except one. There's a female love interest (probably a sex kitten) in there somewhere. Perhaps she's another character's daughter. Regardless, within the first few minutes of action the woman dies, setting off a sequence of events that ultimately leads to a climax. Her death, essentially, is used to advance the plot, and after this preamble the rest of the story revolves almost entirely around men. Women, in fact,

foreign reVUE

are seldom even seen on the screen.

Would such a story strike you as unusual? Not necessarily. So common are male-dominated, male-centric movies that some viewers might not even notice the imbalance. But what if the situation were reversed? A film populated almost entirely by women? Now that, especially in the eyes of North American audiences, would surely stand out. In *All About My Mother*, Spanish director Pedro Almodóvar's homage to women and actresses everywhere, all of the primary characters are female in one way or another. This casting is both deliberate and important. Yet it's by no means the only exceptional element of the work that earned Almodóvar the best director award at the Cannes film festival last year.

It all started with Eve

All About My Mother, beautifully shot right from the opening scene, first takes us into the lives of Manuela (Cecilia Roth, who appeared in a pair of Almodóvar's earlier films) and her teenaged son Esteban. Manuela, a young single mother, is a nurse who works as an organ transplant co-ordinator at a large Madrid hospital. Esteban is obsessed with becoming a writer and constantly fills a well-worn notebook with ideas, even while watching a movie on TV with his mom.

The movie they watch, Joseph Mankiewicz's 1950 classic *All About Eve*, is one of the motifs that recurs throughout the coincidence-strewn *All About My Mother*. Another is A

Streetcar Named Desire. It was while acting in an amateur production of the play in her home village that Manuela met Esteban's father. And on the night of his 17th birthday, which mother and son celebrate by attending a performance of *Streetcar*, Esteban is struck by a car and killed while chasing down the actress who played Blanche Dubois, hoping for her autograph.

After Esteban dies—a tragedy Almodóvar captures with a perfect blend of detachment and sadness—Manuela reads in her son's diary how badly the boy wanted to meet his father. So she boards a train to Barcelona, a journey she took in the opposite direction while pregnant almost 18 years earlier, fleeing a lover who never knew he'd fathered a child. Her serene journey, complete with a symbolic tunnel scene and a marvelous view of lit-up Barcelona, delivers us into a turbulent world of transvestites, hookers, johns, beatings, drugs and AIDS. This is the life Manuela left behind—and it's the place where she must find her way again.

Where you going? Barcelona

Once Manuela arrives in Barcelona, the coincidences quickly mount up. Esteban's father has left the city, but not before impregnating a woman Manuela happens to meet through a friend. The same, fateful production of *A Streetcar Named Desire* has come to Barcelona from Madrid, and Manuela befriends the actress Esteban was chasing the night he died. Now before you charge me with



Cecilia Roth and Marisa Paredes in the extraordinary *All About My Mother*

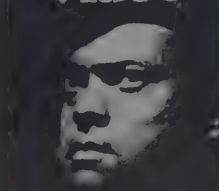
revealing too much of the story, please hear this disclaimer: All that I have written is dealt with very expertly by Almodóvar; it's what follows that's of interest.

The rest of the film explores Manuela's relationships with the people she encounters in Barcelona. Two of them used to be men; the rest are women. The only completely male character, other than a couple of members of *Streetcar*'s theatre company, is a senile old man whose

wife doesn't worry that he'll get lost during his frequent walks around the city—the dog, she says, knows the way home. And eventually, in straightforward but spellbinding fashion, Manuela finds her way home, too. ☺

All About My Mother
Starring Cecilia Roth, Marisa Paredes
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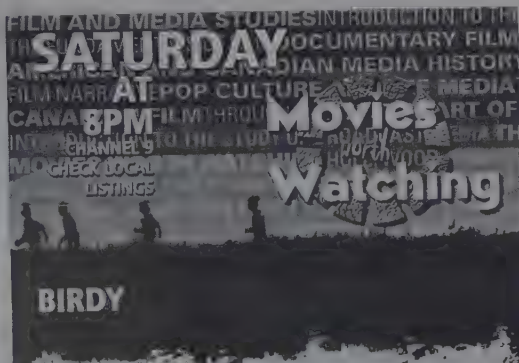
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Film Notes

Alan Smithee, we hardly knew ye

Alan Smithee, one of Hollywood's most enigmatic, reclusive and, well, terrible directors, may be retiring, according to a January 16 article in the *London Sunday Independent*. The University of Pennsylvania film school's Alan Smithee Group calls the prolific director "so reclusive and mercurial as to seem nonexistent."

Well, that's because he is non-existent. Smithee is an alias (and an anagram for "the alias men") used by film directors who wish to remove their names from projects. The Directors Guild of America's union rules state that an accredited director's name must accompany films, so directors who are embarrassed by their work (as a result of studio interference or their own incompetence) have been replacing their names with Smithee's for the last 30-odd years.

This already ill-guarded secret was blown wide open by the 1997 film *Alan Smithee Film: Burn, Hollywood, Burn*, about a director actually named Alan Smithee who wants to remove his name from a film—and is therefore shit out of luck. (Ironically, the film's director, Arthur Hiller, removed his name from the credits—yes, replacing it with Smithee—after a disagreement over cuts with producer-writer Joe Eszterhas.)

According to the DGA, Smithee's first credit was the 1969 western *Death of a Gunfighter*. Original director Robert

Totten quit and was replaced by Don Siegel, who didn't like the final product and removed his name. Imagine Siegel's surprise when the film was well-received by critics, who unknowingly praised the fictional director. The *New York Times* said Smithee "has an adroit facility for scanning faces and extracting sharp background detail," and *Variety* said "Smithee's direction keeps the action taut and he draws convincing portrayals from [the] supporting cast."

It was all downhill from there; for the past three decades, Smithee's name has been attached to all sorts of godawful, straight-to-video films, with occasional successes like *MacGyver* episodes and Sarah McLachlan videos.

Well, the joke's gone on long enough, according to the *Sunday Independent*. The consensus among directors is that the cat is too far out of the bag for Alan Smithee's name to be useful anymore. After all, if you're referenced by *The Simpsons* (watch the credits for Mr. Burns' biopic), you're a pop-culture celebrity. Ironically, in many circles, Smithee's name is now more famous than those of the directors he replaced.

The current Hollywood sci-fi action flick *Supernova* may be Alan Smithee's last credit (the real director was Walter Hill): a fitting end to a legacy of mediocrity. —DAVID GRONINSTEAD

Hou about that?

The Village Voice recently released the results of its poll of over 60 American film critics, who were asked to name their choice for the best director of the 1990s. The identity of the winner may come as a surprise to Edmonton audiences, since his films have never been com-

SEE NEXT PAGE

Woody's guitar antihero

Penn plays a jazz-playing heel in *Sweet and Lowdown*

BY NICHOLAS SPILLIOS

Asheley MacIsaac has it. Beethoven, Charlie Chaplin and John Barrymore definitely did. And so do Woody Allen and the hero of his new film, *Sweet and Lowdown*—1930s jazz guitarist Emmet Ray. The "it" in question is that indefinable touch of genius which excuses the extraordinary talent among us from taking responsibility for their actions.

Jazz is a topic dear to Allen's heart (just listen to the soundtrack of any of his films for proof) but it's never received the kind of attention it does here. However, most audiences will probably find that the film's theme—to what extent can we forgive an artist for moral lapses in his private life?—could apply more to a certain neurotic New York movie director than any famous jazz musician. Allen, for his part, has dodged the issue, wisely avoided attending the North American premiere of the film at the Toronto Film Festival, granting few interviews and only half-admitting to the parallels between himself and Emmet Ray.

Penn's no pal

When we first meet Emmet (Sean Penn), he is not only pimping and stealing in '30s Chicago, but also claiming to be the second most outstanding jazz player of all time (Django Reinhardt being the first). Emmet is an insecure egomaniac with few social graces and no commitment to anyone but himself. And yet his boasts may just be cor-

rect. He is a brilliant jazz artist, able to make music that connects immediately with people's souls, even though he's utterly oblivious to the world around him once he steps offstage. When Emmet hooks up with Hattie (Samantha Morton), a mute laundress who appears to represent Allen's ideal woman, their relationship provides him with a certain amount of happiness, but he doesn't think twice about dumping her for the upper-class Blanche (Uma Thurman), who is dazzled by his musical brilliance. At one point, Blanche asks him, "What are you thinking about when you play?" His answer? "Being underpaid." (Emmet is reminiscent of the self-centred character Allen played in *Manhattan*, who, when his friend accused him of thinking he was God, replied, "I gotta model myself after someone!")

Breaking up Allen's episodic narrative are interviews with actual historians and jazz artists, including Allen himself, which temporarily lull us into believing that Emmet Ray actually existed. (He didn't.) The ruse would fool us completely, were it not for the mock-documentary approach Allen takes on-camera, as he reverts back to the tongue-in-cheek repartee of earlier films like *Zelig*.

Morton meets the eye

Penn has always been attracted to complex, unsympathetic characters (*Hurlyburly*, *Dead Man Walking*). As Emmet, he captures the inarticulateness of a character who doesn't understand himself, let alone others, and whose salvation lies in his music. He's one of the few male actors, other than Allen himself, to make a strong, individual impression in an Allen film. (Even Kenneth Branagh came across as an



Allen imitator in *Celebrity*.) Allen's strengths have usually been with female characters and actresses, drawing Oscar-winning performances from Dianne Wiest (*Bullets Over Broadway*) and Mira Sorvino (*Mighty Aphrodite*). The British actress Samantha Morton has no dialogue as the mute Hattie, but she conveys the subservient, devoted and self-sacrificing aspects of her character through nothing more than her eyes, body language and gestures.

The film is a jazz fan's delight, with great selections, guitar solos and arrangements by Howard Alden and pianist Dick Hyman, who contribute swinging arrangements of standards like "Limehouse Blues" and "There'll Be Some Changes Made," as well as an original called "Unfaithful Woman." *Sweet and Lowdown* is just that: a loving paean to jazz and the wonderful, if imperfect, characters who populate that world. **B**

Sweet and Lowdown
Starring Sean Penn, Samantha Morton and Uma Thurman • Directed by Woody Allen • Opens Jan 21

ers like *Entertainment Weekly*'s Owen Gleiberman and Lisa Schwarzbaum to foreign-film specialists like Philip Lopate, Robert Horton and Kent Jones to iconoclasts like Jonathan Rosenbaum and Armond White.

In their comments, several critics used Hsiao-hsien's failure to crack the North American market as damning evidence of the damaging effect Miramax's domination of the foreign-film distribution market has had on world cinema. Miramax, which prefers to handle more audience-friendly foreign films like *Life Is Beautiful* and *Cinema Paradiso*, has, many feel, choked off the supply of more challenging fare from our shores. "The tragedy these days," critic Rob Nelson noted, "isn't that foreign masterpieces don't exist; it's that finding them often requires leaving your neighbourhood." —PAUL MATWYCHUK **B**

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Film Notes

Continued from previous page

mercially released in North America.

The winner was Hou Hsiao-hsien. Who? You know, Hou Hsiao-hsien, the Taiwanese director whose impeccably shot films—such as *The Puppet-master* (no, not the one about the malevolent toys that come to life) and *Goodbye South Goodbye*—have been the talk of film festivals around the world for years, but their intimidating formal rigour has discouraged distributors from attempting to float them commercially. His most recent film, 1998's *Flowers of Shanghai*, which is set in the 19th-century Shanghai brothels known as "flower houses," placed third in the *Voice* list of best films of the decade. Todd Haynes's *Safe*, with Julianne Moore as

a suburban housewife who becomes allergic to everything in her environment, placed first; Lars von Trier's religious melodrama *Breaking the Waves* came in second.

Hsiao-hsien beat out several other international directors in the "best director" category: Iranian master Abbas Kiarostami (*Taste of Cherry*) and Poland's Krzysztof Kieslowski (*The Three Colors* trilogy) were tied for second, while Hong Kong's Wong Kar-wai (*Chungking Express*) came in fourth. Steven Spielberg and Quentin Tarantino were the highest-ranking Americans on the list—they tied for fifth place with China's Zhang Yimou (*Raise the Red Lantern*). The only other American to make the top ten was Abel Ferrara (*Bad Lieutenant*), who placed tenth. The critics who took part in the survey were a diverse group, ranging from mainstream writ-

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FILM Weekly



While Meryl Streep has been busy playing white-water rafting experts and noble music teachers, Julianne Moore, pictured here in the newly-released *The End of the Affair*, has quietly taken Streep's place as the premier movie actress of her generation. She's also one of the busiest; she was in *Cookie's Fortune* and *An Ideal Husband* earlier this year, and can currently be seen not only in *The End of the Affair* but also Paul Thomas Anderson's acclaimed *Magnolia*. Plus, she gives a standout supporting performance opposite Sigourney Weaver in *A Map of the World*, which should arrive in theatres within a month or two.

NEW THIS WEEK

All About My Mother (P) Cecilia Roth, Marisa Paredes and Penelope Cruz star in *Women on the Verge of a Nervous Breakdown* director Pedro Almodóvar's melodrama about a woman who encounters a wide cross-section of women during her search for the long-lost father of her recently deceased son. In Spanish with English subtitles.

Angela's Ashes (FP) Emily Watson and Robert Carlyle star in *Evita* director Alan Parker's film version of Frank McCourt's best-selling memoir of growing up in a poverty-stricken Irish family.

Cradle Will Rock (FP) John Cusack, Hank Azaria, Cary Elwes, Emily Watson, Cherry Jones, Ruben Blades and Angus MacFadyen star in *Dead Man Walking*

director Tim Robbins's fanciful film about art clashing with politics during the Federal Theatre Project's 1937 staging of Marc Blitzstein's opera *The Cradle Will Rock*.

Crunch (M) Edmonton writer-director Ron Schuster's short film about a man whose life takes a downward spiral into alcoholism after he is laid off from work. With Goodbye Charlie; *Fri-Sat*, Jan 21-22, 8pm; Zeidler Hall, The Citadel

Down to You (CO) Freddie Prinze Jr., Julia Stiles, Selma Blair and Henry Winkler star in director Kris Iacsson's teen romance about a young man who wins, then loses, the first great love of his life.

The End of the Affair (CO) Ralph Fiennes, Julianne Moore and Stephen Rea star in *The Crying Game* director

Neil Jordan's drama about a romantic triangle involving a cynical novelist, a dull government official and his spiritually yearning wife. Based on the novel by Graham Greene.

Goodbye Charlie (M) Debbie Reynolds, Tony Curtis and Walter Matthau star in *Gigi* director Vincente Minnelli's 1964 sex farce about a male chauvinist who is reincarnated in the body of a woman. With *Crunch*; *Fri-Sat*, Jan 21-22, 8pm; Zeidler Hall, The Citadel

Play It to the Bone (CO, FP) Woody Harrelson, Antonio Banderas and Lolita Davidovich star in *White Men Can't Jump* director Ron Shelton's comedy about two best friends who hope to revive their boxing careers when they get a last-minute, high-profile booking to fight each other in Las Vegas.

Prairie Tales (M) A selection of 11 short films by Alberta media artists, including Miko Ouchi's award-winning, impressionistic film about the Japanese internment of the 1940s, (M) A selection of 11 short films by Alberta media artists, including Miko Ouchi's award-winning, impressionistic film about the Japanese internment of the 1940s, *By This Parting*, Thu, Jan 20, 6:30pm; Edmonton Art Gallery Theatre

Sweet and Lowdown (CA) Sean Penn, Samantha Morton and Uma Thurman star in writer-director Woody Allen's comedy about a self-centred, insecure, callous, but preternaturally talented 1930s jazz musician and his relationship with the mute, self-sacrificing woman who adores him.

FIRST-RUN MOVIES

American Beauty (CO) Kevin Spacey, Annette Bening, Chris Cooper and Mena Suvari star in director Sam Mendes's acclaimed comic drama about a dissatisfied suburban husband who makes a dramatic decision to revitalize his life.

Anna and the King (CO, GR) Jodie Foster and Chow Yun-Fat star in *Ever After* director Andy Tennant's epic film, set in 1860s Siam, about the relationship between King Mongkut and the strong-willed British schoolteacher he hires to educate his children.

Any Given Sunday (CO, FP) Al Pacino,

Dennis Quaid, Cameron Diaz, James Woods and Jamie Foxx star in *Born on the Fourth of July* director Oliver Stone's film about a football coach whose loyalties are divided between an injured veteran quarterback and the young hotshot who comes off the bench to replace him.

Being John Malkovich (CO, P2) John Cusack, Cameron Diaz, Catherine Keener and John Malkovich star in director Spike Jonze's surreal film about a puppeteer who discovers a magical portal into the mind of actor John Malkovich.

Bicentennial Man (FP, GR) Robin Williams, Embeth Davidtz and Oliver Platt star in *Mrs. Doubtfire* director Chris Columbus's science-fiction heart-warmer about a robot who yearns to be human. Based on the story by Isaac Asimov and Robert Silverberg.

The Cider House Rules (CO) Tobey Maguire, Michael Caine and Charlize Theron star in *What's Eating Gilbert Grape?* director Lasse Hallström's adaptation of John Irving's novel about an orphan who becomes the protégé of a Depression-era abortionist.

Deuce Bigalow: Male Gigolo (CO, FP) Rob Schneider stars in director Mike Mitchell's lowbrow comedy about a man who embarks on a career as a male escort while house-sitting for a successful gigolo.

Fantasia 2000 (SC) Classical compositions by Beethoven, Stravinsky, Gershwin and others provide the inspiration for this collection of short animated cartoons, an updated, IMAX version of Walt Disney's 1940 classic *Fantasia*.

Galaxy Quest (CO, FP) Tim Allen, Sigourney Weaver and Alan Rickman star in *Home Fries* director Dean Parisot's comedy about a group of washed-up actors drafted into an intergalactic battle by aliens who believe they are the star-travelling heroes they once played on television.

Girl, Interrupted (CO, FP) Winona Ryder, Angelina Jolie and Whoopi Goldberg star in *Copland* director James Mangold's drama about a neurotic young woman's experiences in a mental institution during the late '60s. Based on the memoir by Susanna Kayser.

The Green Mile (CO, FP, GR) Tom Hanks, David Morse, Michael Jeter, James Cromwell and Michael Clarke Duncan star in *The Shawshank Redemption* director Frank Darabont's adaptation of Stephen King's novel about a 1930s prison guard who suspects one of his inmates may possess supernatural powers.

The Hurricane (CO) Denzel Washington, Liev Schreiber and Vicellous Reon Shannon star in *A Soldier's Story* director Norman Jewison's film about boxer Rubin "Hurricane" Carter's imprisonment for a crime he did not commit, and his relationship with the young

boy who helped lobby for his release.

Magnolia (CO, FP) Tom Cruise, Julianne Moore, Jason Robards, William Macy and Philip Baker Hall star in *Boogie Nights* director Paul Thomas Anderson's ambitious, panoramic film about a tumultuous day in the life of a large, interlinked group of Los Angelenos.

Man on the Moon (CO) Jim Carrey, Danny DeVito and Courtney Love star in *The People vs. Larry Flynt* director Milos Forman's biographical of legendary comedian and put-on artist Andy Kaufman.

Mysteries of Egypt (ESSC) Director Bruce Neibaur's IMAX documentary about archaeological investigations into ancient Egypt.

The Sixth Sense (CO) Bruce Willis and Haley Joel Osmert star in *Wide Awake* director M. Night Shyamalan's eerie film about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal visions.

Snow Falling on Cedars (CO) Ethan Hawke, Max von Sydow and Youki Kudoh star in *Shine* director Scott Hicks's somber film about a murder trial that stirs up a man's memories of his forbidden WWII-era love affair with a young Japanese woman. Based on the novel by David Guterson.

Stuart Little (CO) Geena Davis and the voices of Michael J. Fox and Nathan Lane are featured in *The Lion King* co-director Rob Minkoff's children's movie about the uproar that results when a family decides to adopt a talking mouse. Based on the book by E.B. White.

Supernova (CO, FP, GR) James Spader, Angela Bassett, Lou Diamond Phillips and Robin Tunney star in *Last Man Standing* director Walter Hill's sci-fi epic about a medical spaceship crew that finds itself in danger after answering a distress call from a mysterious young man.

The Talented Mr. Ripley (CO, FP) Matt Damon, Gwyneth Paltrow, Jude Law and Cate Blanchett star in *The English Patient* director Anthony Minghella's sophisticated thriller about a young man who schemes to assume the identity of a handsome, aristocratic playboy. Based on the novel by Patricia Highsmith.

Toy Story 2 (CO, FP, GR) In this sequel to the 1995 animated hit, the rest of the toys come to the rescue when Woody is kidnapped by an obsessive collector. Featuring the voices of Tom Hanks, Tim Allen and Don Rickles.

The World Is Not Enough (CO, FP) Pierce Brosnan, Denise Richards, Robert Carlyle, Sophie Marceau and Judi Dench star in the latest James Bond spy thriller, in which Agent 007 is pitted against a crazed assassin determined to destroy M16. Directed by Michael Apted.

2 GOLDEN GLOBE NOMINATIONS

BEST ACTOR MUSICAL OR COMEDY - SEAN PENN
BEST SUPPORTING ACTRESS - SAMANTHA MORTON

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Sean Penn does for Woody Allen what DeNiro did for Scorsese in 'Raging Bull.'

—David Denby,
NEW YORKER MAGAZINE



"An Elegant and Entertaining Riff on the Madness of Greatness, Proof that After 30 Movies, INSPIRATION STILL FLOWS FROM ALLEN'S PEN."

—Peter Howell,
TORONTO STAR



Anthony LaPaglia, Samantha Morton, Sean Penn, Uma Thurman

Sweet and Lowdown

Written and Directed by Woody Allen

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9:00 10:45

GALAXY QUEST (PG) THX 1:40 4:10 6:40 9:10

GIRL, INTERRUPTED (14A) THX course language.

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MAGNOLIA (18A) THX 1:00 5:10 9:10

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THE TALENTED MR. RIPLEY (14A) THX 12:40 1:40 4:20 10:20

TOY STORY 2 (G) THX 2:10 4:30 4:30

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*Fri Mon Tue Wed Thu 7:15 10:00 Sat Sun 1:45 4:30 7:15 10:00

TOY STORY 2 (G)

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THE GREEN MILE (14A) course language, disturbing and violent

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THE TALENTED MR. RIPLEY (14A)

*Fri Mon Tue Wed Thu 7:00 9:45 Sat Sun 1:30 4:15 7:00 9:45

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*Fri Mon Tue Wed Thu 4:45 Sat Sun 2:10 4:30 6:45

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Come language. Sat Sun 11:15 1:45 4:15 6:45 9:15

11:45 11:45 11:45 11:45

ANYWHERE BUT HERE PG

Movie Themes Sat/Sun 11:20 1:50 4:20 6:50 9:20

11:45 11:45 11:45 11:45

STAR WARS: PHANTOM MENACE PG

Daily 1:10 3:40 6:10 8:40 11:10 11:10 11:10 11:10

THREE KINGS 18A

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11:30 11:30 11:30 11:30

THE BONE COLLECTOR 18A

Sat Sun 1:35 4:15 6:45 9:15 11:45 11:45 11:45 11:45

HOUSE ON HAUNTED HILL 14A

Gory violence. Sat/Sun 11:35 1:35 4:30 7:30 10:00

11:35 11:35 11:35 11:35

FIGHT CLUB 18A

Disturbing content. Daily 1:15 4:05 6:45 9:30

BLUE STREAK 14A

Daily 1:30 3:30 5:30 7:35 10:15

Runaway Bride 12:15

Midnight 11:45 11:45

BRINGING OUT THE DEAD 14A

Disturbing violence. Daily 9:20

POKEMON PG

Sat Sun 11:35 1:35 4:35 7:35

A full weekend at Metro

Cinema serves up *Charlie, Lane and Schuster*

By PAUL MATWYCHUK

The Metro Cinema is unusually busy this weekend, with a series of film screenings dealing with everything from bargain-hunting to body-swapping to belly-boating. It was a quite a stack of videotapes to get through, but I've emerged from the ordeal, square-eyed and exhausted, to give you my impressions.

Prairie Tales • Edmonton Art Gallery Theatre • Thu, Jan 20, 6:30pm Judging from the four (out of 11) films available to be previewed, this installment of the Metro Cinema's ongoing *Alternate Eye* series is much more accessible and less experimental than usual. Take, for example, Sandra Sawatzky's fast-paced, dialogue-free *Belly Boat Hustle*, in which five businessmen take a day off from the rat race, head to the mountains, strap on some flippers and spend the day floating and fly-fishing in the middle of a lake—and do it all as if Busby Berkeley were choreographing the whole thing.

Passing Lane, an earlier film by Sawatzky, is also in the program, and while it's not as technically polished as *Belly Boat Hustle*, it's likely to linger longer in your imagination. In it, 14-year-old Marie narrates the story of a family trip to visit her aunt and uncle in Regina. Actually, there's not much story to speak of; Marie spends so much time aimlessly sketching in the personalities of the various members of her family—her wilder older sisters, her game-loving male cousin, her bargain-hunting aunt—that you begin to wonder whether the story's even going to have a point. But it all builds to a wonderfully mysterious epiphany that Marie has in the bargain basement of the Hudson's Bay Company. The film, which until then has been in grainy black-and-white, suddenly turns to colour—it's like Marie has discovered



Keith Franciosi and Rodine Thomas, surviving the *Crunch*

ered Oz without even leaving the prairie.

The cheerfully colourful drawings in Richard Reeves's animated *Sea Song* also reminded me of children's books. Not much happens here—lots of abstract shapes reminiscent of jellyfish, starfish and squid wiggle past the camera—but the rhythmic electronic score and the bright colours have an energizing effect on your soul.

Mieko Ouchi's award-winning *By This Prancing* is the most "experimental" of the four I saw, but it's the best kind of experimental film, one where the imagery and the soundtrack carry enough emotion that the absence of a conventional throughline isn't noticed at all. Ouchi uses archival still photos, excerpts from the poetry of Chie Kamegaya and music by drumming troupe Kita No Taiko to evoke the experiences of an aunt named Mrs. Chiba in a Japanese internment camp during World War

II. It's a lovely, elegiac, beautifully photographed piece of work; when a voice at the end of the film intones Kamegaya's words, "My ashes will be cared for," you feel that's exactly the task that Ouchi has performed for Mrs. Chiba.

Crunch • Zeidler Hall, The Citadel • Fri-Sat, Jan 21-22, 8pm Work on *Crunch* began four years ago when writer-director Ron Schuster was approached by Some Other Solutions (SOS), a crisis prevention agency in Fort McMurray, to make a film that dealt with families in crisis and which would promote the programs that exist to help them.

The resulting 23-minute film is the story of Jerry Foster (Russell Thomas), a working stiff with a strong irresponsible streak—one that proves to be his downfall when he gets laid off from work. Unable to find a new job and too embarrassed to discuss the issues with his wife, he begins spending his days getting sloshed at the local bar and

SEE NEXT PAGE

TOY STORY 2 120, 3:15 7:00, 9:15 (G) STARTS AT 12:30 PM POSTS AT 12:30 PM	BICENTENNIAL MAN 1:00, 3:35 6:45, 9:30 PG-SOME COARSE LANGUAGE	THE GREEN MILE 1:30, 7:30 14+17+19 COARSE LANGUAGE AND VIOLENT SCENES	ANNA & THE KING 1:45, 7:45 (PG VIOLENT SCENES)	SUPERNOVA 1:15, 3:40 7:15, 9:40 (14A)
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THE END OF THE AFFAIR 14A
SEXUAL CONTENT, DTS DIGITAL, FR-THU 12:50 3:10 7:30 9:30

THE HURRICANE 14A
DTS Digital no passes, FR-THU 12:40 3:45 6:50 9:45

PLAY IT TO THE BONE 18A
DTS DIGITAL, FR-THU 1:00 4:10 7:10 8:40

DOWN TO YOU 14A
SEXUAL CONTENT, SDOS, FR-THU 1:20 3:20 5:20 7:40 10:05

SUPERNOVA 14A
DTS Digital, FR-THU 1:50 4:50 7:50 10:10 12:10 1:50 4:50 7:50 10:10

SNOW FALLING ON CEDARS 14A
DTS Digital, FR-THU 1:30 4:30 7:30 9:30

MAGNOLIA 18A
DTS Digital, FR-THU 1:10 5:00 8:30

GIRL, INTERRUPTED 14A
SDOS COARSE LANGUAGE, FR-THU 1:40 4:10 7:30 10:00 WED 1:40 4:10 10:00

THE CIDER HOUSE RULES 14A
Mature themes, SDOS, FR-THU 4:40 9:40

STUART LITTLE 14A
SDOS, FR-THU 1:10 2:50 4:50

WESTMOUNT 4
111 Ave. Grant Road 432-7343

MONGOLIA 18A
FR-THU 8:30

THE HURRICANE 14A
DTS Digital, no passes, FR-THU 4:30 9:30 SAT-SUN 12:30 3:30 6:30 9:30

THE END OF THE AFFAIR 14A
SEXUAL CONTENT, FR, MON-THU 7:00 9:15 SAT-SUN 12:45 3:15 7:00 9:15

GIRL, INTERRUPTED 14A
Coarse language, FR, Mon-Thu 4:45 9:45 SAT-SUN 1:15 4:00 6:45 9:45

STUART LITTLE 14A
Sat-Sun 1:00 3:00 5:00

CLAREVIEW TOWN CENTRE
4311-137 Ave. 472-7600

GALAXY QUEST 14A
DTS Digital, FR-THU 4:40 7:40 9:55

TOY STORY 2 14A
FR-THU 1:30 3:50 6:40

DEUCE BIGALOW: MALE GIGOLO 14A
Coarse language, sexual content, FR-THU 9:00

SUPERNOVA 14A
DTS DIGITAL, FR-THU 2:00 4:50 7:50 10:10

THE TALENTED MR. RIPLEY 14A
DTS DIGITAL, FR-THU 12:50 3:50 6:50 9:40

STUART LITTLE 14A
DTS DIGITAL, FR-THU 1:10 3:10 5:10 7:10 9:10

PLAY IT TO THE BONE 18A
DTS DIGITAL, FR-THU 1:50 4:50 7:50 10:00

THE GREEN MILE 14A
Coarse language, disturbing and violent scenes, DTS Digital, FR-THU 12:40 4:20 8:00

DOWN TO YOU 14A
SEXUAL CONTENT, FR-THU 1:00 3:20 5:20 7:30 9:50

THE HURRICANE 14A
DTS DIGITAL, NO PASSES, FR-THU 12:30 1:30 3:30 6:30 9:30

GIRL, INTERRUPTED 14A
DTS DIGITAL COARSE LANGUAGE, FR-THU 1:30 4:10 7:30 9:45

WESTMALL 6
West Edmonton Mall, Phase III Entrance 2 444-1829

DOWN TO YOU 14A
SEXUAL CONTENT, FR-THU 1:10 1:40 3:40 5:40 7:40 9:30 10:00

THE HURRICANE 14A
DTS DIGITAL, NO PASSES - ON 2 SCREENS, FR-THU 12:30 1:30 3:30 6:30 9:30 10:00

STUART LITTLE 14A
On 2 screens, FR-THU 12:40 1:00 3:00 5:00 7:00 9:00

MAN ON THE MOON 14A
FR-THU 9:30

THE END OF THE AFFAIR 14A
Sexual content, FR-THU 1:30 4:50 7:20 9:50

SNOW FALLING ON CEDARS 14A
FR-THU 12:50 3:50 6:50 9:30

ANNA AND THE KING PG
Violent scenes, FR-THU 6:30 9:30

WHITEMUD CROSSING 14A
4211-106 STREET 454-8886

THE END OF THE AFFAIR 14A
Sexual content, FR, Mon-Thu 7:00 9:20 SAT-SUN 1:00 3:20 7:00 9:20

ANNA AND THE KING PG
Violent scenes, FR-THU 4:40 9:40

THE HURRICANE 14A
DTS Digital no passes, FR, Mon-Thu 4:30 9:30 SAT-SUN 12:30 3:30 6:30 9:30

MAGNOLIA 18A
FR, Mon-Thu 8:30 SAT-SUN 12:50 4:35 8:10

DOWN TO YOU 14A
SEXUAL CONTENT, FR, MON-THU 7:20 10:10 SAT-SUN 1:40 4:20 7:20 10:10

GIRL, INTERRUPTED 14A
SDOS Coarse language, FR, Mon-Thu 7:10 10:00 SAT-SUN 1:20 4:10 7:10 10:00

SNOW FALLING ON CEDARS 14A
DTS DIGITAL, FR, Mon-Thu 4:50 9:50 SAT-SUN 1:10 3:30 6:50 9:50

THE CIDER HOUSE RULES 14A
Mature themes, DTS Digital, FR, Mon-Thu 4:55 9:45 SAT-SUN 1:20 4:00 6:55 9:45

STUART LITTLE 14A
Sat-Sun 12:40 2:40 4:40

VILLAGE TREE MALL
Corridor Rd. & St. Albert Trail St. Albert 459-1212

ANY GIVEN SUNDAY 14A
Coarse language throughout, FR, Mon-Thu 8:00 SAT-SUN 2:00 8:00

GALAXY QUEST PG
FR, Mon-Thu 7:00 9:10 SAT-SUN 12:55 3:45 7:30 9:10

THE SIXTH SENSE 14A
FR, Mon-Thu 12:30 2:40 SAT-SUN 12:50 3:40 7:20 9:40

DEUCE BIGALOW: MALE GIGOLO 14A
Coarse language, sexual content, ON TWO SCREENS, FR, Mon-Thu 7:15 7:40 9:15 9:50 SAT-SUN 1:10 3:40 7:10 7:40 9:15 9:50

THE WORLD IS NOT ENOUGH 14A
FR, Mon-Thu 4:30 9:05 SAT-SUN 1:20 3:50 6:30 9:05

STUART LITTLE PG
ON TWO SCREENS, FR, Mon-Thu 4:40 7:10 8:40 9:00 SAT-SUN 12:30 1:00 2:40 3:10 4:40 7:10 8:40 9:00

THE CIDER HOUSE RULES 14A
Mature themes, FR, Mon-Thu 4:50 9:20 SAT-SUN 1:10 3:20 6:50 9:20

BEING JOHN MALDOVICH 14A
Coarse language, FR, Mon-Thu 4:35 9:30 SAT-SUN 12:40 3:20 6:35 9:30

AMERICAN BEAUTY 18A
Disturbing content, FR, Mon-Thu 7:05 9:25 SAT-SUN 1:50 4:30 7:05 9:25

THE TALENTED MR. RIPLEY 14A
FR, Mon-Thu 8:30 SAT-SUN 2:20 8:30

WESTMALL 5
West Edmonton Mall, Phase III Entrance 2 444-1829

CRASH IN ALABAMA (14A)
FR, Mon-Thu 6:45 9:00 SAT-SUN 1:15 4:00 6:45 9:00

STAR WARS: EPISODE 1 (PG)
FR, Mon-Thu 6:10 9:10 SAT-SUN 12:45 3:30 6:30 9:10

END OF DAYS (18A)
VIOLENT & DISTURBING CONTENT, MAY OFFEND FR, MON-THU 6:55 9:25 SAT-SUN 1:40 3:45 6:55 9:25

DOUBLE JEOPARDY (14A)
COARSE LANGUAGE, FR, MON-THU 7:10 9:40 SAT-SUN 1:45 4:45 7:10 9:40

THREE KINGS (18A)
Graphic violence, FR-THU 7:20 9:50

THE BONE COLLECTOR (18A)
FR, Mon-Thu 7:10 10:00 SAT-SUN 1:30 4:15 7:30 10:00

POKEMON THE FIRST MOVIE (PG)
Sat-Sun 12:30 2:30 4:30

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END OF DAYS 18A
VIOLENT AND DISTURBING CONTENT, MAY OFFEND, SAT-SUN 11:10 DAILY 1:45 4:20 7:10 9:45 MIDNIGHT FR/SAT ONLY 12:25

CRAZY IN ALABAMA 14A
SAT-SUN 11:45 DAILY 2:10 4:35 7:15 9:35 MIDNIGHT FR/SAT ONLY 11:55

DOUBLE JEOPARDY 14A
COARSE LANGUAGE, SAT-SUN 11:55 DAILY 1:50 4:15 6:30 9:35 MIDNIGHT FR/SAT ONLY 11:50

ANYWHERE BUT HERE PG
Mature themes, Sat-Sun 12:30 Daily 2:30 4:30 7:30 9:55 Midnight FR/SAT 12:15

STAR WARS: PHANTOM MENACE PG
Daily 1:10 3:50 6:40 9:25 Midnight FR/SAT only 12:10

THREE KINGS 18A
Graphic violence, Sat-Sun 11:30 Daily 7:00 4:45 7:30 10:00 Midnight FR/SAT only 12:30

THE BONE COLLECTOR 18A
Sat-Sun 11:25 Daily 1:55 4:25 7:05 9:40 Midnight FR/SAT only 12:30

HOUSE ON HAUNTED HILL 14A
Gory violence, Sat-Sun 11:30 Daily 2:25 4:40 7:30 10:05 Midnight FR/SAT only 12:35

FIGHT CLUB R
Disturbing content, Daily 1:15 4:05 6:55 9:30

BLUE STREAK 14A
Daily 12:00 2:30 5:00 7:35 10:15 Midnight FR/SAT only 12:25

RUNAWAY BRAIDE PG
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Metro movies

Continued from previous page

zoning out in front of the TV. (Schuster succumbs to the cliché of indicating how far-gone his hero has become by having him stare at a channel showing nothing but snow. Come on, Jerry, flip around! Even at 4 a.m., A&E has *Simon and Simon* reruns!) And as if things weren't bad enough, Jerry's daughter Karen has gotten herself pregnant.

Oddly, for a film intended to promote Fort McMurray's social programs, *Crunch* doesn't portray them as being all that helpful. Jerry quickly becomes frustrated by the unemployment agency, and Karen only gets some small comfort from calling a teen help line. It's only after Jerry reaches rock bottom and attempts suicide that you get the sense he's ready to reform his self-destructive ways.

Schuster's point seems to be that government agencies can only help so much; it's when individuals make a decision to change themselves for the better that their lives will start improving. Schuster's

characters feel more like public-service-ad types than specific human beings, but his message is heartfelt and the closing scene, in which Jerry, in his hospital bed, finally admits to his wife that he needs help, is quite effective.

Goodbye Charlie • Zeidler Hall, The Citadel • Fri-Sat, Jan 21-22, 8pm (with *Crunch*) The poster for Vincente Minnelli's 1964 sex comedy *Goodbye Charlie* featured a drawing of star Debbie Reynolds in gloves and a long, pale blue evening gown next to the hilarious slogan, "Sex-wise, it's a swinger!"

Debbie Reynolds? *Goodbye Charlie* is one of the stranger movies to have come out of Hollywood in the '60s, and the miscasting of Reynolds—an actress who specialized in sexless leading roles like *The Unsinkable Molly Brown* and *The Singing Nun*—as a hot little number who inspires lust in every man she meets is only one of the weird things about it. It's the story of Charlie, an inveterate ladies' man who, even before the credits start, is shot and killed by a jealous lover, only to be immediately reincarnated as an attractive young blonde. Broke

and without an identity, the newly female Charlie seeks shelter with her old tomtomming buddy, a befuddled Tony Curtis. And despite some initial misgivings, Charlie not only comes to enjoy his new feminine shape, but he falls in love with Tony Curtis, too.

Marilyn Monroe was originally slated to play Charlie, but after her death, Reynolds was rushed in as a replacement. The joke of a male chauvinist suddenly finding himself wrapped in the body of a sex bomb may have made more sense with Monroe in the role. But it's doubtful it would have been much funnier; the script doesn't find anywhere near as much humour in its premise as you'd think it would. Walter Matthau, playing a lustful Hungarian movie producer, gives a shamefully broad performance, and too much time is wasted on a romantic subplot between Reynolds and Pat Boone(!)

Still, *Goodbye Charlie* is worth checking out, if only as a curiosity—how many other mainstream Hollywood movies, even today, can you think of with as bizarre a homoerotic subtext as this one? ☺

Fossil fools

Form follows dysfunction in Edgewise Ensemble's *Pterodactyls*

By PAUL MATWYCHUK

"Are you boobed up yet?" It's media day for the Edgewise Ensemble's new production of New York playwright Nicky Silver's outrageous black comedy *Pterodactyls*, and designer-stage manager-technician Ivan Siemens is asking actor Tom Fedechko if he's ready to face the A-Channel's cameras. You see, Fedechko plays Grace, the alcoholic, shopaholic matriarch at the head of one of the most dysfunctional families in stage history, a role that requires certain adjustments to his usual anatomy. (Things could be worse—Fedechko's co-star John Arnold has to spend most of the play in a maid's uniform.)

"The play really nails that urge to prove you're not a dysfunctional family," says Fedechko. "Each member is equipped with one or more denial mechanisms that allows them to believe what they need to, or ignore what they need to, to continue living in their own world." And the family has a lot to repress: Grace's philandering husband Arthur (Steve Pilot) is a bank president (or so he claims) with an unhealthy attraction to their daughter Emma (Andrea Cheung). Emma, meanwhile, is a hopeless hypochondriac who has repressed the details of her past to the extent that she has no memories at all. (She's also convinced that she's a little girl whose skin has been stretched horrifyingly tight over an adult body.) When Emma's long-lost brother Todd (Jeff Halaby) returns home, the fact that he has AIDS seems like a fairly mundane problem by comparison.

I can't get a word in Edgewise

"It's like a hybrid of Christopher Durang or Kaufman and Hart, that

kind of American farce, with the American tragedy of *The Glass Menagerie* or Arthur Miller," says Pilot.

"It's all about taking something that's not funny and making you laugh at it," adds Halaby. "It's presented in a way that it's so absurd, there's nothing else you can do.... There's some pretty offensive stuff all through it, I guess, but you know what? There's so much of it that it starts to just merge."

"The pace is so quick and so witty that you don't realize that what you're laughing at is maybe pretty dark," concludes Cheung.

This is something like the tenth piece the Edgewise Ensemble has brought to the stage (past productions include Eric Bogosian's *Talk Radio*, I. Jordan Thompson's original musical *Remember Me*, and last season's *Romeo and Juliet*), and, as the above exchange suggests, they've reached the point where even their interviews are collaborative. Andrea Cheung may have been the one who brought the *Pterodactyls* script to the collective's attention after reading an excerpt in a book of monologues, but all the creative decisions regarding the production have been made by the group. For the first time in their history, the cast have even directed the show themselves.

The sixth consensus

"I don't think we would have done that last year," says Pilot, "and definitely not two years ago. But now, we've worked together administratively and we've worked together creatively, so there's a precedent for us to come together and work toward a consensus. So it was just a matter of agreeing on vision, filters, structure, tone, all beforehand, and then taking that relationship of ours into the rehearsal process."

"And why it works for us, I think," Cheung says, "is that every artistic person in the production is an Edgewise member. So we all own the piece more than any one director would."

Hopefully, someone in the audience will want to own part of the production, too, once the run is over—the *Pterodactyls* set is dominated by an immense dinosaur skeleton so lovingly and carefully assembled over the course of 11 days out of wood, chicken wire, papier-mâché and (sic transit gloria!) old copies of *Vue Weekly*, that it would be a shame to have to dismantle it. If nothing else, it'll certainly be a better memento of the show than a measly old program. ☺

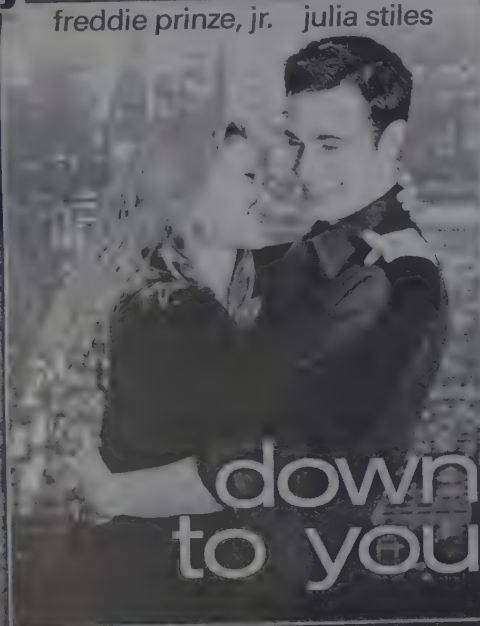
Pterodactyls

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Theatre Notes

By PAUL MATWYCHUK

Hollow Triumph

Triumph of Love • Rice Theatre, The Citadel • Until Jan 23 • reVUE The musical *Triumph of Love* takes place entirely within a walled-off garden in the kingdom of Sparta, and the rhyme of "Spartan" and "garden" is just about the only one songwriters Susan Birkenhead and Jeffrey Stock's scores neglect to use. (Even Sondheim eschews on the rhyming once in a while, but not these two.) James Magruder's book is based on a play by Pierre Marivaux, but he doesn't bring any stylistic unity to the material; he seems unsure as to whether he wants to create a poignant story about emotionless people awakening to the possibility of romance, or to play the story for irreverent laughs.

The show revolves around the schemes of the impetuous Princess Leonide to win the heart of a lonely prince, Agis. Little does she know that it is the rightful ruler of the kingdom, and that his ultra-intellectual aunt and uncle, Hesion and Hermocrates, have not only kept him isolated from female influences his entire life but are training him to regain his throne by assassinating Leonide. Leonide dons a variety of disguises to insinuate herself into the garden, and her gift for deception works only too well by the end of the first act. Agis, Hermocrates and Hesion are all in love with her—or at least with the false identities she's assumed in their presence.

The notion that the frigid, philosophical Hermocrates and Hesion are feeling romantic passion for the first time in their lives, only to discover the person they've fallen in love with is an illusion, has the potential to be heart-breaking—and in songs like "A Tree" and "Teach Me Not to Love You," Tony Sharkey and Cathy Derkach find it. But Magruder can't resist making the pair the butt of jokes; the scene where Hermocrates confesses to Leonide that he's a virgin could have been sad or even tragic, but instead it's played for laughs. Similarly, when Hesion tries flirting with Leonide, who she believes is a male student, she's made to look ridiculous rather than merely foolish. (Magruder also has a fondness for silly anachronisms—Hermocrates is spotted at one point boning up on women by reading *Cosmopolitan*, and when Leonide's maid seduces a jester-like servant, she announces, "Time for a harlequin romance!")

As Agis, Scott Walters has a gangly, boyish appeal. (After assuming the lead role in *Big*, Walters seems to be making a specialty of playing overgrown innocents.) And Dana Wylie is in fine voice as always as Leonide, but the role doesn't allow her to have much fun—she spends too much time wracked with guilt over having taken advantage of everyone. Leonide seems modelled after the vibrant, cross-dressing heroines of Shakespearean plays like *Twelfth Night* and *As You Like It*, but here, there's no sense that Leonide is discovering new aspects of herself with each new deception. She's just a liar trying to get by. As a result, the final scene, in which Leonide confesses the truth to everyone, doesn't have much snap to it—there's not the sense, as in *As You Like It*, that a split personality has been ingeniously put back together.

The seven-member cast also includes Bob Rasko, Celina Stachow and Dave Horak (who adopts an over-

done, gravelly "comedy voice"), and there isn't a bad voice among them. But, despite the presence of some pleasant songs, *Triumph of Love* never quite gets off the ground. It is, however, probably the only musical I know of that rhymes "myopia" with "Ethiopia," and that's got to be worth something.

Faust and furious

Doctor Faustus • Walderdale Theatre • Until Jan 29 • preVUE When it comes to overarching ambition, the title character in Christopher Marlowe's *Doctor Faustus* has nothing on Walderdale Theatre artistic director David Owen. His staging of this granddaddy of all "sell your soul to the devil" stories just might be the most ambitious theatrical production of the year. "Most of the shows I put on the season are shows that I otherwise wouldn't get a chance to do," says Owen. "And *Faustus*, because of the sheer scale of it, the cast size, the resources that you need—costumes and the whole deal—means the only possible place it could be done is at an all-volunteer house like that Walderdale.... To do a show like this at the Citadel, an Equity house, to have everyone rehearsing since November—I can't even fathom how much that would cost."

Faustus is the flagship production of the Walderdale's 1999-2000 season, and it marshals the talents of 32 actors, a costume design team that's been busy building outfits since the summertime, plus assorted set builders, stage managers and other theatre volunteers. "It's intimidating to look at the production as a whole," Owen says, "but once you start delegating the various tasks to the crew heads, it's not that bad."

And the results are everything Owen dreamed of. "It's huge," he says. "It's amazing. Everything I'd pictured

there onstage, which is always such a thrill. My Lucifer is bigger and even more impressive than I'd wanted. My Mephistopheles is more sly and uncomfortably evil than I'd hoped.... It's mind-boggling to see 32 people cross the stage, and many of them are doing more than one role. And what I had pictured in my mind, they've brought more to it."


Owen acknowledges that the message of Marlowe's story, in which his hero sells his soul to the Devil in exchange for infinite knowledge of the mysteries of the universe, has a certain conservative, "know your place and stay there" quality to it, but he thinks Marlowe's point has more to do with the necessity of knowing your limits than submitting to some higher power.

"I don't see it as a Bible-thumping Christian play," he says, "but we are pushing the buttons with all the symbols. We're not holding back at all. The devils are all really horrific, the fallen angels are very grandiose and scary.... I wanted to go all-out with this story—there's demons that come out and tear your soul right to Hell in this play, and we've got them." Then Owen smiles a distinctly Mephistophelean smile before slipping back into the theatre. He still needs to give the demons his notes.

Saved by the Bel

Jacques Brel Is Alive and Well and Living in Paris • Festival Place • Jan 21, 22, Feb 4-5 • preVUE The four-person musical revue *Jacques Brel Is Alive and Well and Living in Paris* premiered exactly 32 years ago, on January 22, 1968, at the Village Gate in New York City, where it ran for over 1,800 performances. Sadly, Brel is no longer alive and well—the Belgian singer-songwriter

SEE NEXT PAGE



Mump + Smoo
Something Else

February 3-20 Theatre Network's
Roxy Theatre 10708 - 124 Street
Tickets 453-2440

Arts Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Art events

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223, www.eag.org
• **THE SUBJECTIVE EYE:** Photographs from the EAG Collection, Jan. 22-Apr. 26. Opening: SAT, Jan. 22, 10 am-5 pm. Sat: 10 am-5 pm, Sun & Mon: 12-4 pm. This exhibition brings together paintings, drawings, photographs and archival material that document Harris and Jackson's time in Jasper. Until Jan. 23. • **MAKING HISTORY: THE EDMONTON ART GALLERY CELEBRATES 75 YEARS:** Presented by the EAG in celebration of our 75th anniversary. Making history places works from the EAG collection within a larger, social-historical context, showing how art illuminates and illustrates significant historical events, social trends and artistic movements. Until Mar. 14. • **THE FUTURE AIN'T WHAT IT USED TO BE: A VICTORIA SCHOOL EXHIBITION PROJECT:** Ten high-school students from The Victoria School have selected works of art from the past and the present that visualize the extreme possibilities of the future. Until Jan. 23. • **RECENT ACQUISITIONS FROM THE EAG COLLECTION:** Work by Blair Breann, Elaine Colville, Dan Christensen, George Pepper, Jack Shadbolt, and Allan Wood. Until Jan. 23. • **C.W. CARSON I AM:** Works by Edmonton artist C.W. Carson, over a hundred portraits of famous and infamous faces: celebrities, popular icons, historical figures and images from art history. Drawn from a variety of media sources, Carson's accumulation of images explores questions of fame, identity and the cult of personality. Until Jan. 23. • **CHILDREN'S GALLERY: FLOCKS OF FOUND THINGS: FOUND OBJECTS IN ART:** Opening Celebration: Jan. 16, 1-4 pm, free admission. Until May 28. • **ART ISSUES READING GROUP:** Every second Thu evening. • Admission: \$4 adults, \$2 students/seniors, \$1 ages 6-12, and under 6 free. • Hours: Mon to Wed and Fri 10:30 am-5 pm; Thu 10:30 am-8 pm; Sat, Sun & hols 11 am-5 pm. (we are now closing on Fri nights at 5:00 p.m. instead of 8:00 p.m.)

FAB GALLERY 1-1 Fine Arts Building, U of A, 112 St., 89 Ave., 492-3081. 113 DEGREES WEST IN THE CROSS HAIRS: Selected works by members of the Department of Art and Design, U of A. Until Feb. 6. Opening reception: THU, Jan. 20, 7-10 pm.

GALLERY 124 10240-124 St., 488-4575. Tue-Sat 10am-5pm, Sun 11am-3pm. FORMI: Photographs by Chris Stambough. Using light and shadow to create a sense of mystery to the feminine figures. Until Feb. 2. Opening reception: SAT, Jan. 22, 2-4 pm.

THE LOOK 2824 Calgary Trail S. Mon-Wed & Fri-Sat 10:30 am-5:30 pm. Exhibition of art work by local artist Thomas Love. Until Mar. 15. Opening reception: FRI, Jan. 21, 5-9 pm. SAT, Jan. 22, 1-4 pm.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Preview: www.vanderleelie.ab.ca. Mon-Sat 10 am-5:30 pm. Paintings by David Alexander, Bobbie Burgers, David Cantline, Jim Davies, Jonathan Forrest, Sky Glabush, James Leahy, Brent McIntosh and Stuart Simms. Jan. 15-Feb. 4.

Art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. IDENTITY: A Metal Arts Guild of Ontario juried exhibition presented in collaboration with the Conseil des Métiers D'Art du Québec. Until Feb. 26.

ART BEAT GALLERY & FRAME #8 Mission Ave., St. Albert, 450-3679. Daily: 10am-6pm, Thu: 10am-9pm, Sat: 10am-5pm, Sun & hols: 12-4pm. Acrylics by Edwin Tuts. Oil paintings by John H. Burrow. Bird carvings by Ted Truiz, water colours by David Kieller. New works by Andrew Rastved, Laura Watzmough, Sophia Podryshova Shaw, Frances Alty-Arcotti, Dons Giltner, Mel Heath, Min Ma. Northern images by Rudy Neubert.

THE BEARCLAW GALLERY 10403-124 St., 482-1204. Christmas show featuring works by artists by Andrew Rastved, Laura Watzmough, Sophia Podryshova Shaw, Frances Alty-Arcotti, Dons Giltner, Mel Heath, Min Ma. Northern images by Rudy Neubert.

CAFE MOSAICS SHOP 10844-82 Ave., 482-9152. LITTLE CIRCLES: Paintings by Corey Hamilton. Thu Jan.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527-91 St., 461-3427. Group show, featuring selections among the 120 different artists represented at this gallery. Until Feb. 9.

DOUGLAS IDELL GALLERY 10332-124 St., 488-4445. Works by Canadian and International artists such as William Perehudoff, Tony Scherman, Tom Utlett, Mary Pratt, Antonio Murado, David Thauberger, Paul Fournier, Will Perreault, Robert Scott, Elza Griffiths, Kevin Sehn, John Macdonald, Robert Lemay, Keith Harder, Michael Batty, Vic Cicansky and Joe Falar. Until Jan. 31.

FARAWAY TRADING CO. 12403 Stony Plain Rd., 448-9252. Featuring Edmonton artist Laura Heri-photographs, graphic design illustrations and natural portraits. Authentic artifacts from Iran, Java and Kalimantan including Asmat war shields, spears, figurines, Maro bark paintings. Balinese signature masks by famous master mask carvers Nvoman Stuwain & Made Hartawan. Metal sculpture by Red Deer artist Nancy Ror. Decorated stonewall eggs by BC artist Diane Roux. One of a kind items from the Amazon, Brazil.

FORT DOOR 10308-81 Ave., 432-7535. Exhibit of Westcoast Indian jewelry by Carmen Goertzen. Until Jan. 21.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. MELANCHOLIC DIPPYCH: Acrylic paintings by John Maywood. Until Jan. 29.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GRIFFIN & POULIN GALLERIES 5123-51 Ave., Drayton Valley AB, 542-9201. Landscape paintings by Gene Prokop: realism, impressionism, abstract. Until Jan. 21.

CMCC City Centre Campus, 10700-104 Ave. Mon-Sat, 9-6. Artwork by local artist Jill Murrin. Until Jan. 28.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. AFTER MOLINA: Works by Tracy Susheski—examining Molin's paintings by recreating them with yarn crocheted into similar vertical rhythms and geometrical shapes. FRONT ROOM: PENNY JO BUCKNER RECENT WORK: Paintings: a sort of diary of her experiences.

LATITUDE 53 10137-104 St., 423-5353. HOW TO IMPROVE YOUR CHESS: A sculptural installation by Ian Forbes. Until Jan. 29.

MAZZUCA II 82007-104 St., 414-0432. Gallery artists: Paul Cochran, Ruby Golding, Neil McClelland, Helene Ball, K.C. van Tassel.

MC MULLEN GALLERY U of A Hospital, 840-112 St., 407-7152. Mon-Fri 10 am-8 pm, Sat, Sun 1-8 pm. LOST & FOUND: The Immigrant Artists' Project. Formally trained artists from India, Peru, Vietnam, former Yugoslavia, Iran, Cambodia, Afghanistan and China. Presented by the Edmonton Mennonite Centre for

SEE NEXT PAGE

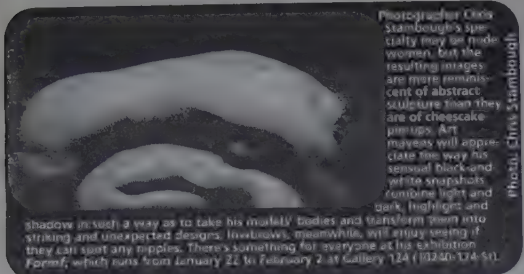


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ARTS Weekly

Continued from previous page

Newcomers, until Jan. 30

PROFILES PUBLIC ART GALLERY 110, 22 St. Winston Churchill Ave., St. Albert. RTU-TUON: Like Boddgett-ceramic sculpture; Kim Christiansen-pastels; Angela Groote-art-paintings; Sharon Moore-Foster-metal sculptures; Janina Moore-watercolours, Phyllis Polanski acrylic paintings; Jacqueline Stehlin-drawings and paintings. Until Jan. 29

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in oil by Rob von Eschen, Audrey Plannmuller and George Schwindt. Works in acrylic by Steve Mills, David Segers, Elaine Tweedy, John Freeman, Water colours by Sand Behrens, Eva Bartel, Barb Brooks, Glenda Beaser, Cindy Barratt. Artworks in glass, soapstone & antler. *Oxford Tower, 10235-101 St., Acrylics by Audrey Plannmuller. *Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Plannmuller. *The Hotel McDonald, The Harvest Room: Acrylics by Steve Mills.

SCOTT GALLERY 10411-124 St., 488-3619. New works by Norm Boyle, Paul Constable, Nancy Day, Gerald Faulder, Francine Gravel, Brenda Malkinson, Doris McCarthy, Tom Wilcock, and Jennifer Garant and Gordon Reid. Until Jan. 26

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Featuring works by Varley Jones, Jean Healey & Doctor Lawson, Pastel paintings and mixed medium images by Bryce Missall. Until Jan. 29

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Water colours by Betty Jenkins, Jean Cuthbertson, Louise Jenkins. Until Jan. 27

THE STUDIO GALLERY 143 Grand Park Plaza, 22 St. Winston Churchill Ave., St. Albert. 488-5990. INDIVIDUALITY PERSONALITY. Works by Pat Wagnensfeld, Helen Smith, Alana Allenberg, Dorothy Forbes, Carol Wake, Mona Apps, Susanne Loutas. Until Mar. 4.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only. www.telsplaza.com/public/dng23/dng.htm.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Mon-Sat 10am-6 pm. Original works by: David Kieller, Paul Lalonde, Valerie Loehde, Deborah Marion, and others.

WALTERDALE PLAYHOUSE 10322-83 Ave., 451-8000. Art in the lobby during performances of Doctor Faustus. Pastel paintings and mixed medium images by Bryce Missall. Until Jan. 29.

WEST END 12308 Jasper Ave., 488-4892. Tue-Fri 9:30-5:30, Sat 10-5. Hand painted miniature reproductions of NHL jerseys by Patrick Amot. Paintings by Peter Schock, etching by Irene Klar. Glass face bowls by Mark Gibeau. Until Jan. 31.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza v-wave.com/glan/artlursten.htm Sculptures by artist Kristen Zuk.

SANDEE A & THE VISIONS GROUP OF ARTISTS members home.net/sandee/index.htm Formerly members of Eagle One Gallery in Edmonton

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS www.geocities.com/50Ho/Gallery/6298

Dance

THE UNIVERSITY OF ALBERTA ORCHESTRIS MODERN DANCE Myer Horowitz Theatre, Student's Union Building, U of A Campus, 492-3615, 492-0707. Fri 8-10 PM (7:30 pm): Works by established and emerging choreographers. TIX: \$8 adv., or \$10 at door

Theatre

THE ABERHART SUMMER The Citadel Theatre, MacLab Theatre, 425-1820. By Conni Massing, based on the novel by Bruce Allan Powe. Set against the backdrop of William Aberhart's 1935 campaign with the Social Credit's bid for power, a murder mystery unfolds. The community is shocked to discover one of its brightest young men hanging in a barn near Mill Creek, Jan. 29-Feb. 20.

CHIMPPOV Varcona Theatre, 10329-83 Ave., 449-0695. Rapid Fire Theatre. A new improvised comedy show-bigger, faster and better. Every SUN 8 pm until July 23, 2000. TIX: \$8, \$7 students.

COMEDY ARTS FESTIVAL 437-8828. 428-1414. Jan. 20-23. *Winsper, THU 20 (8 pm): Comedy Arts Gala. TIX: \$35. Fri 21 (12:10 lunch b): Songs of Me, Sheri Somerville in con-

cert. TIX: \$10. *Arts Barns, TransAlta Stage, THU 20 (10 pm): Die Nasty, the Special Edition. TIX: \$10. Fri 21 (9-10 pm): Rapid Fire Theatre. TIX: \$10. SAT 22 SUN 23 (10:30am-4 pm): Fun Fest in the Arts Barns. SAT 22 (8 pm): Karen Hines-Pochy III. TIX: \$15. SAT 22 (10 pm): Generic Theatre, uber duper cabaret. TIX: \$10 SUN 23 (8 pm): Men are Stupid. Women are Crazy. TIX: \$15. *Sheraton Grande Hotel, SUN 23 (noon): Women in Comedy Egg Snorter Brunch with Shirley Best. TIX: \$35 *Urban Lounge & Whiskey Grill, Fri 21 (5:30 pm): Would You Like Fries with That? TIX: \$10.

DIE NASTY Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night 8 pm, until May 29, 2000. TIX: \$8 or \$5 with your Varcona T-shirt.

DOCTOR FAUSTUS Walderdale Playhouse, 10322-83 Ave., 432-2166, 451-8000. By Christopher Marlowe. The timeless tale of the man who trades his soul to the devil in exchange for infinite knowledge and power. Jan. 20-22, 25-29 8 pm, Mat. Jan. 23, 2 pm. TIX: \$10-12 adults, \$8-10 senior/students.

ENOUGH IS ENOUGH McDougall United Church, 10025-101 St., 439-7311 (St. Stephen's College). By Christopher Marlowe. Part of the Keeping the Spirit Alive Series. Set in the sanctuary of St. Winifred's United Church on the eve of the Millennium, *Enough is Enough* poses challenging questions about the future of our species. TUE, Jan. 25, & FRI, Jan. 28. TIX: \$12-50 at door or alive

JACQUES BREIL IS ADVE AND WELL AND LIVING IN PARIS Festival Play, Telus Theatre, 464-2852. Presented by the Festival Players. Musical Theatre. A revival of the cabaret-style revue, rooted in a European Music Hall tradition. Jacques Breil consists of 27 of Breil's haunting songs. TIX: \$18 cabaret seating, \$15 adult, \$10 kids/senior, \$30 Jan. 21 dinner theatre.

MELODRAMIX Festival Play, Sherwood Park, 449-8517 (3378). Freight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

OVER THE EDGE WITH 4-PLAY catalyst@compuserve.ca ext 8529-1033, 431-7550. Four new plays written, directed, designed, performed, reviewed and awarded in 1999. Fri, Jan. 28.

PTERODACTYLS The Romy Theatre, 10708-124 St., 432-1757. Presented by the Edgewise Ensemble. By Nicky Silver. A fast-paced comedy with a doomed wedding, a deadly disease, a dinosaur in the living room and a family that just can't cope. This contemporary satire balances tragedy with outrageous farce. Jan. 20-29, 8 pm. Mat: SUN, Jan. 23.

2000: A ROCK 'N' ROLL ODYSSEY Mayfield Dinner Theatre, 483-4051. Sequel to *Poodle Skies to Platform Shoes*. More than 100 pop, rock, jazz, and country songs. TIX: \$22 for dinner and show.

ON SUZANNA Varcona Theatre, 10329-83 Ave., 433-3399. Produced by Stewart Lemoine, Suzanna Petchuif and Teletatini. Plays one SA1 of month, play for specific dates, until July.

SPACE WARS EPISODE V Celebrations Dinner Theatre, O'Kades Entertainment Hotel, 1303 Fort Rd., 478-2971. Written and directed by Kamilla Reid. Join Ham Solo, Luke Skywalker and the gang in this hilarious musical comedy that's out of this world. Held over until Feb. 5.

SYLVIA Varcona Theatre, 10329-83 Ave., 433-3399, ext. 3. Presented by Shadow Theatre. By A. R. Burney. From the author of *Love Letters*, a modern romantic comedy about a marriage and a dog. When Greg brings home a stray dog named Sylvia that he found in the park, little does he know that it will threaten his relationship with his wife Kate. She finds the dog a rival for her husband's affection. Until Jan. 30. TUE: 8 pm, \$12 two for one; WED & THU: 8 pm, \$12; SAT: Mat: 2 pm pay what you like; SUN: Mat: 2 pm, \$12. Students, seniors, Equity members: \$10 any performance.

THEATRESPORTS Varcona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest running comedy show. Every FRI 11 pm until July 28, 2000. TIX: \$8, \$7 for students.

T-REX & THE VALLEY OF THE LOST SOUL Jubilations Dinner Theatre, WEM Phase III, 484-2424. Sometime in the 50's, in a haunted prairie valley, Dr. Digby has unearthed a T. Rex. But something else has been unleashed at the same time. What is it? A ghost? A mummy? An elaborate hoax created by those who would like to cash in on the Doc's discovery? Until Jan. 30, 2000.

TRIUMPH OF LOVE Rice Theatre, Citadel, 425-1820. Presented by Leave It To Jane Theatre. Book by James Maguire, music by Jeffery Scott. Lyrics by Susan Birkenhead. A musical comedy based on the play by Marivaux. The beautiful and brassy Princess Leonide goes from last-to-first sight to eternal life-detached by a series of functions, for discourses and fifteen musical numbers. Until Jan. 23. TIX: \$16 adults, \$13 student/seniors. 8 pm nightly, 2 pm Sun mats.

Sylvia's dramatic license

Daniela Vaskalic puts the "grrr" in Gurney

BY PAUL MATWYCHUK

AR. Gurney's comedy *Sylvia* is a play that explores the topic of dog ownership. And guess what? It's for it!

I'm not sure if it's even possible to create a profound work of art about the relationship between a man and his dog—the emotions dogs inspire may simply be too sentimental for that. Even Homer, in *The Odyssey*, couldn't help but slip in that mushy moment near the end where Odysseus's faithful dog is the only one who recognizes Odysseus when he finally returns home. My parents used to own a dog—a little black cockapoo named Brandy, the cutest, sweetest, most adorably clueless animal you could ever imagine—and I certainly found myself misting up a little at the end of *Sylvia*, along with the rest of the audience, as the couple played by John Hudson and Coralie Cairns talk about what owning a dog meant to them. But talk about shooting fish in a barrel—I'm misting up just thinking about Brandy now! *Sylvia* is a very funny, very charming play, but the emotions it mines don't run very deep.

It begins with Greg (Hudson), a dissatisfied middle-aged Wall Street drone, bringing home a stray mutt he's found while strolling through Central Park. The dog, who he names Sylvia, is played by Daniela Vaskalic, and even though she can carry on intelligent conversations with the humans around her, she has the full complement of endearing and annoying habits shared by every dog. (She may pee on the carpet, but she also loves Greg with all her soul—and as far as he's concerned, that's all that matters.) Sylvia makes an instant enemy of Greg's wife Kate (Cairns), who quickly becomes jealous of how quickly this messy, ill-behaved animal has replaced her in her husband's affections.

Nature boy

The situation has mid-life crisis written all over it, and it's Gurney's conceit that it's Sylvia's instinctive relationship with the natural, "real" world that so appeals to Greg; he even begins playing hooky from work and starts fantasizing about moving with Sylvia to



The truth about cats and dogs: Daniela Vaskalic and John Hudson in *Sylvia*

a cabin somewhere in the woods. Gurney's specialty has always been writing plays about the upper classes of New York and New England, and that tendency works to this play's detriment in some aspects: I found it hard to identify with a hero whose biggest problem is apparently having been moved out of sales and into the money markets.

And at one point, Gurney seems to indicate that Kate is trying to get back in touch with the "real" world, too—she's re-entered the workforce as an English teacher at an inner-city high school. I'm not sure how satirical Gurney means to be, however, when he gives her a speech about how excited her rap-loving, slang-inventing students can get over words, and how she hopes to replace all that junky language of theirs with some "worthwhile" Shakespeare. Kate's a drag of a character, anyway, despite Cairns's best efforts—and Gurney's habit of punctuating scenes by having Kate speak appropriate quotes from Shakespearean plays feels particularly contrived. (It's like something you'd get from a really terrible David Belkie imitator.)

For collared girls...

But the stuff with Sylvia is a lot of fun: Gurney's observations about

doggy behaviour are dead-on, and Vaskalic's enjoyably un-self-conscious performance gets laughs from all of them. From the moment she makes her entrance, sniffing everything in her new apartment, twirling around three times before happily flopping onto the floor, and casually informing Greg, "I think you're God, you know," you instantly believe she's an animal.

Hudson's matter-of-fact attitude toward Vaskalic also helps you accept her as a dog—I liked the look of wonder he gives when Sylvia tells him "I love you" and he replies, "You do, don't you?" He's the epitome of the dog owner as romantic fool. (Andrew McCready, the fourth cast member, contributes three expert caricatures as Greg's gung-ho dog-owning friend, a dotty society matron and a sexually indeterminate marriage counselor.)

The surest sign, however, that Gurney is a true dog owner comes at the end of the play. I won't give away what happens, but you can tell he can't bring himself to use the severe, logical ending he's obviously been building up to. He's like a man who finally gives in to his dog's whimpering and, against his better judgment, lets it climb into bed with him. ☺

Sylvia

Varcona Theatre • Until Jan 30 • 433-3399 ext. #3

Theatre Notes

Continued from previous page

whose music is celebrated in the show died in 1979. Breil's remains aren't even in Paris; he's buried on the Tahitian island of Hiva-Oa, a tropical paradise where he lived out his final Gauguin-like years.

But his music, especially the ubiquitous "Ne Me Quitte Pas," continues to live on. "He touched people's hearts," says Jacques Breil director Richard Winnick. "His songs had a way of seeing life the way it really is. They weren't pop songs as we're used to hearing them—they go more deeply and resonate more."

Perhaps the closest North Ameri-

can equivalent to Breil would be Leonard Cohen, another sardonic yet romantic singer-songwriter with limited vocal abilities but plenty of charisma. But Winnick draws a distinction between them: "Cohen tends to be so dark," he says. "Breil brings his songs that European flavour that in American hands would just seem angst-ridden. With Breil, he has that attitude that things aren't necessarily bad, they're just part of life." If Jean-Paul Belmondo was a singer, he'd be Jacques Breil.

The libretto-less show presents a unique challenge to anyone trying to stage it. "It's as if there's a whole new play to put on with each new song," says Winnick. "Each song is like its own self-contained scene. The challenge is

to be able to create that world for four minutes, and then move on smoothly to the next one."

It also helps to have permission to use Breil's material. Two years ago, a show called *Anonymous Society*, which contained 19 Breil songs, was staged on the deserted docks of Boel, a port city in the Netherlands. However, the producers never cleared the well-reviewed show with the Breil Foundation, and they found themselves shut down and in severe legal trouble when they tried taking the show to Britain. That's what you get for messing with the legacy of a man who was once described as being "as poetic as Bob Dylan, as introspective as John Lennon and as virile as Bruce Springsteen." ☺

DISH Weekly

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com) Edmonton's first and original Californian wraps. \$
Ber-zerk (8128-103 St., 431-9864) Bigger scoops & low prices = A Big Hit! \$

Le Brasserie (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and home-made pizza, pitchers of beer, and Italian pastries. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Hemp Café (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

BISTROS

Bistro Praha (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Bridges (9028-Jasper Ave., 425-0173) Be a scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

Cafe Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

Cafe De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave.,

439-8609). Great food, cozy atmosphere, in the old post S building. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$\$

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$\$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheese cake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Sweetwater Cafe (14247-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. \$\$\$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass).

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes à la mamandine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast,

lunch or night-time snack. \$

The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberrys Too Cafe (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (1121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$\$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

La Piazza (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna.

Makapakake (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A great variety of special coffee, nachos, sandwiches, wraps.

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Steeps (12411 - Stony Plain Rd., 488-1505) The original cafe. Huge selection of premium loose tea. Sit, sip and savour Great gift ideas, awesome desserts and light lunches. \$

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$\$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-

4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$\$\$

Mr. Samosa (9630-142 St., 451-5687) et your taste buds jump with joy with a whole new experience in the authentic East Indian cuisine. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (9777-102 A Ave., Canada Place Food Court, 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

FRENCH CUISINE

Café Amande (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. \$

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$\$\$

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself.

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere \$\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89

Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingswood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane.

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Scrumptious Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

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The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks - featuring live jazz every week-end. Wheelchair accessible. \$

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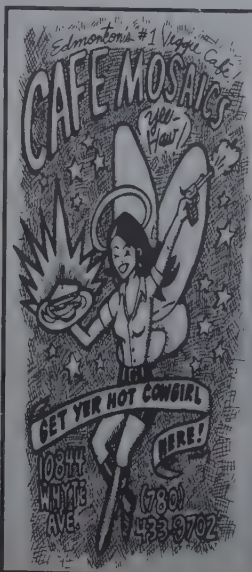
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Weekly

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Comedy

COMEDY ARTS FESTIVAL 437-8828, 428-1414, Jan. 20-23. *Winspear, THU 20 (8 pm): Comedy Arts Gala. TIX: \$35. FRI 21 (12:10 lunch hr): Songs of Me, Sheri Somerville in concert. TIX: \$10. *Arts Barns, TransAlta Stage, THU 20 (10 pm): Die Nasty, the Special Edition. TIX: \$10. FRI 21 (9:30 pm): Rapid Fire Theatre. TIX: \$10. SAT 10-10am-4pm Fun Fest in the Arts Barns. SAT 22 (8 pm): Karen Hines-Pachy III. TIX: \$15. SAT 22 (10 pm): Generic Theatre, uber duper cabaret. TIX: \$10. SAT 23 (8 pm): Men are Stupid, Women are Crazy. TIX: \$15. *Sheraton Grande Hotel, SUN 23 (noon): Women in Comedy Egg Snorter Brunch with Shirley Best. TIX: \$35. *Urban Lounge & Whiskery Grill, FRI 21 (5:30 pm): Would You Like Fries with That? TIX: \$10.

Displays/Museums

THE ALBERTA ASSOCIATION OF REGISTERED NURSES MUSEUM AND ARCHIVES 11620-168 St., 453-0534. A new permanent display honouring the contributions of Canada's nursing sisters during the Second World War. Includes photograph albums and biographies, uniforms, medals and artifacts. Ongoing. 8:30 am-4:30 pm Mon-Fri.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre, IMAX Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterfallside Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armoured, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **BREAKING WINTER'S SPELL** Enter a magical kingdom and feast your eyes on the unmistakable signs of spring. Until Feb. 6.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131, www.pma.edmonton.ab.ca. *1st SUN of ea month, 1-4 pm: Aboriginal Performers, Upper lounge or learning circle. *3rd SUN of ea month, 1-4 pm: Aboriginal Artists: Learning circle, Synchrude Gallery. *Every SAT, 3 pm, Aboriginal Videos, Learning Circle, Synchrude Gallery. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *BIG ROOM: Permanent live invertebrate display. *BIG BEAT CAR: THE WORLD'S LARGEST TEDDY BEAR PARTY. Teddy bears and toys from all over the world. Until Feb. 21. *Open 9 am-5 pm daily. TIX: \$6.50 adult; \$5.50 senior; \$3 youth (7-17); kids 6 and under free; \$15 family, half-price Tues.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Costumed interpreters recreate daily household activities. SUN 23 (1-4 pm): Robbie Burns Day Highland dancing, Scottish country dancing, poetry readings, bag pipes, kilts, hogies and more. Open Tue-Sun 12-5 pm. TIX: \$2 adults, \$1.50 youth/senior, \$3 family, kids 6 & under free.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm.

Kids stuff

CALDER LIBRARY 12522-132 Ave., 496-7090. *Every THU, Until Mar. 23 (10:30 am), 3-5 yrs. Pre-school Storytime. SAT 22 (2 pm): Puppet Play: The Red Mittens.

CASTLE DOWNS LIBRARY 9 Lake

Beaumaris Mall, 15333 Castle Downs Rd., 496-1804. *Every WED, until Feb. 9, 3-5 yrs (10:30 am): Pre-school Storytime.

CASTLE DOWNS YMCA FAMILY COMMUNITY CENTRE 476-9622, ext. 228. *Every TUE, THU & FRI, 6-8 pm, youth drop in centre. \$3 for non-members, picture ID required, 13-17 yrs.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *CHILDREN'S GALLERY: FLOCKS OF FOUND THINGS: FOUND OBJECTS IN ART. Shiny, cool, smooth and oval - is it a spoon or is it art? Hands-on exhibit by Cornelia Ostrovits. Until May 28. *Every SUN (1-4 pm): Something on Sundays. *Action-packed art classes for kids and youth.

EDMONTON MUSICAL THEATRE Wilbeck Building, Lower Floor, 10833-124 St., 455-3353. Adult & Junior (8-14 yrs) musical Theatre classes-fall & winter.

EXPRESSIONS CAFE Market & Meeting Place, 9142-118 Ave., 471-9125. *Last SAT ea month: The Time Files-music for kids of all ages. SAT 29 (11:30 am-1:30 pm): The Time Files-music for kids of all ages.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. *Every TUE (10:15am-2 pm), 3-5 yrs, until Feb. 15, Crafty Storytime. *Every THU (10:15 am) Jan 13-Feb. 17, 2 yrs to start, 10:15 Tues.

IVYLYNDE LIBRARY 8310-88 Ave., 496-1808. *Every THU (10:15 am) 2 yrs, until Jan. 25, Time for Twos. *Every WED (10:15 am) until Jan. 26, Storytime.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. *Every TUE: until Feb. 1 (10:15-10:45 am), 2 yrs with adult. Time for Twos. *Every WED: until Feb. 16 (11:30 am-4:5 yr olds, 11:15-1:45 pm 3 yr olds) Pre-school Storytime.

LESSARD LIBRARY 6104-172 Street, 496-1871. *Every TUE (2-3:30 pm) 3-5 yrs, Pre-school Storytime. *Every WED (10:10-10:30 am) 3-5 yrs, Pre-school Storytime begins Jan. 11. *Every THU (7-7:30 pm) 3-5 yrs, Pre-school Storytime. *Every THU (10:10-10:30 am) 2 yrs old, Time for Twos (for six weeks). *Every THU (11-11:30 am) 12-24 months with adult, for six weeks, Baby Laptime.

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. *Every TUE (10:15 am & 2 pm) 4-5 yrs old, Pre-school Storytime. *Every WED (10:15): Pre-school Storytime. No programs (10:15-11:30 am) 3-5 yrs, until Feb. 15, Pre-school Storytime. SAT 22 (2-3 pm): Future Scientists Club (8-12 yrs): It's a Small World. *Pre-register.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. *Every TUE (2:15-2:45 pm): 3-5 yrs, until Feb. 15, Pre-school Storytime. *Every WED (2:15-2:45 pm): 3-5 yrs, until Feb. 15, Pre-school Storytime. SAT 22 (2-3 pm): Future Scientists Club (8-12 yrs): It's a Small World. *Pre-register.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310 SAT 22, Mary Pratt. Create your own still life paintings from photos of things you see in your home every day. SAT 29: Annie Liebowitz: Bring in pictures of yourself, your family, friends, pets and create your own photo album.

THE SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. **STORY TIME:** FRI 21 (10:30 am): Lorraine Durham SAT 22 (11 am): Melony Chelanko, (1:30 pm): Susan Picking, TUE 25 (10:30 am): Jeanine Alexander, FAMILY CRAFTS: SAT 22 (11:30 am): Craft time. *Every SAT, 2:30 pm: Youth Writing Club meet for an hour.

SOUTHCOTE LIBRARY Southgate Shopping Centre, 496-1822. *Every WED, Until Feb. 23, 10:15-10:45 am, 3-5 yrs, Pre-school Storytime. *Every THU, Jan 20-Feb. 24, 10:15-10:45 am, Time for Twos. *Every FRI, Jan. 21-Apr. 14, 10:15-10:45 am, no class Mar. 31. Drop-in Family Storytime. SAT 22 (11-10:30 am): Junior Stamp Club: Where the Heck is...

STANLEY A. MILLNER LIBRARY 7 Sir Winston Churchill Sq. 496-7000. *Every FRI (10:30 am) 2-5 yrs, Drop-in Film Program.

STRATHCONA LIBRARY 8331-104 St., 496-1828. *Every TUE (10:30 am) Pre-school Storytime, 3-5 yrs.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. *Every WED (10:30-11 am): Until Mar. 1, Pre-school Storytime, 3-5 yrs. *Every THU (10:15-10:35 am) until Mar. 2, Time for



Twos. *Pre-register.

Lectures/Meetings

ALLIANCE FRANCAISE D'EDMONTON La Cite Francophone, Rm 48, 8527 rue Marie-Anne Gabouly, 91 St., 469-0399. Every THU, 7-9 pm: Drop-in French conversation. \$35 yearly membership, \$25 students/seniors, \$45 family. THU 20 (7:30 pm): Conference on Alberta's bird fauna by Dr. Jocelyn Hudon. TIX: \$3 non-members.

BLOOMING PRAIRIE blooming@net.com. NAIT, 471-6248. SAT 22: The Business of Extra Special Crops-lecture. SAT 29 (9:00 am): Growing and Using Medical and Culinary Herbs-instructor: Katie Benschop, \$35.

CHAPTERS SOUTHPATH 3227 Calgary Tr. S., 422-6223 (EAG), FRI 21 (7-10 pm): An evening with Sima Khorrani, Orest Semchishen, George Webber: lecture and slide presentation featuring the work of these Alberta Photographers.

CITY MEDIA CLUB 5006-103 St., 433-5183. SUN 23: Annual General Meeting.

MARCHING ALUMNI CONNECTION EDMONTON (MACE) Whyte Ave., Boston Pizza, Party Room, 10854-82 Ave., 488-3835 SAT 22 (7 pm): Annual DCI Party. Free to members, \$3 non-members, all ages.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1822

*Take the Terror Out of Our Technology, several sessions per month, 2-3 pm or 7-8 pm, all ages, *pre-register.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 452-4661. *Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chapter of Commerce, 600, 10123-99 St., W. door, 426-4620. FRI 21 (6:45-8:30 am): Dipak Kanungo lecture: Advantages of Company Incorporation and tax. *4:38, 3976, ext. 110. SAT 22 (9 am-noon): Canadian Association of Professional Speakers: Dr. Jim Beaubien: Expanding Your Horizons. FRI 28 (6:45 am-8:30 am): speaker: Anne B. McEwen: Putting Your Best Foot Forward at Networking Events. \$1

PROXY Beulah Alliance Church, 17504-98 Ave., 486-4010, ext. 322. *Every SAT, 7 pm: Young Adult Community meeting to develop Christ-centered community and learn by facing situations (18-30 yr old spiritual seeker).

QUEEN ELIZABETH POOL REDEVELOPMENT COMMITTEE Strathcona Centre Community League, 10139-87 Ave., WED 26 (6-9 pm): Open house, meeting to give people an opportunity to have input into the redevelopment of Queen Elizabeth Pool.

SEE NEXT PAGE

Bulletin Board

Sly and Robbie

The Edmonton Burns Club, a group devoted to the appreciation of Scottish poet-songwriter-national treasure Robert Burns, held their first meeting at the Hotel Macdonald (where else?) in 1919, and they've been working hard practically ever since then to raise money for a statue that would honour Burns, and, by extension, the contributions Scottish pioneers have made to Alberta history. At long last, they've prized enough coins from those notoriously tight-fisted Scotsmen to make their dream a reality: at noon on Tuesday, January 25, the Burnsians will unveil a life-size bronze statue of their beloved bard in Oliver Park, north of the hotel where the club was born.

The statue is unique in design, but it follows hallowed Burnsian tradition by depicting Burns musing over his poem "To a Mouse." (In case you need your memory refreshed, it's the one that begins, "Wee, sleekit, cow'rin', tim'rous beastie/O what a panic's in thy breastie!/Thou need na start awa sae hasty,/Wi' bickering brattle/I wad be laith to rin an' chase thee/Wi' murd'ring pattle!" Rhyming "beastie" with "brattle," let alone "chase thee," may seem a little strained, but you can't argue with a poem that's still stayed popular for 200 years. (You can't argue with Scotsmen, either—those guys'll take you out in no time flat.) The ceremony will include a

prayer of dedication from special guest Reverend Fraser Aitken from Ayr, Scotland, as well as brief speeches from Club members, artist John Weaver and Groundskeeper Willie.

A pool reception

The Queen Elizabeth Pool Redevelopment Committee (or, as historians like to call it, the QEPRC) is inviting members of the public to an open house on Wednesday, January 26 at the Strathcona Centre Community League (10139-87 Ave., just north of King Edward Elementary School) between 6 and 9 p.m.

Topic A at the meeting will be the redevelopment of one of the oldest swimming pools in western Canada. The committee will present the latest draft design for the picturesque bather's haven, and if they come to fruition these plans will transform the spot from a chlorine-filled antiseptic into a true Pool Complex of the Future. Picture this: a year-round swimming pool, a hot tub, a skating rink and an ice-climbing mountain.

Families are encouraged to attend the event—hot dogs, hot chocolate and hot activities will be provided for the children. Prizes will be offered for the best stories about the pool. (Anyone who tells the one about the time the floor opened up during the Charleston contest and everyone fell into the water will be disqualified, since they would be plagiarizing from Frank Capra's *It's a Wonderful Life*.)

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vue.ab.ca.

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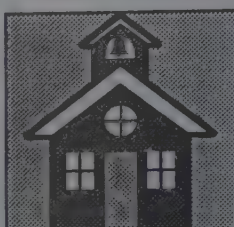
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Listen to DIG DEEP, CJSR's alternative music profile show for a documentary on the Cowboy Junkies.

Hear Margo Timmins, the Cowboy Junkies' lead singer, talk about the ups and downs of being an independent band...again.

This CJSR special presentation will air on Shawna Blomonte's Eclectic Roots Show on Friday, January 28 at 10:30 AM. The Cowboy Junkies on FM88, produced and presented by CJSR's Tracy Scott.

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God's gift to women

Dear Sasha: I have been dating this girl for just over two months. She is smart, witty, attractive and horny to boot, which in my book is great because the sex is great. She knows all about my previous sexual escapades, unlike the women I dated prior to her. Bottom line is, we are falling in love. Problem is, she follows a different religion than I was born into, and if my parents knew I was falling in love with her, they would disown me. (They're fanatics.) Personally, I never cared for religion—I am an atheist—but how can I choose between her and my parents when I care for both? Last thing I want is to hurt her. She's been hurt enough by guys. —ENIGMA

beliefs you claim not to share. In the other corner, we have Leonard Cohen, who, no offence, I'd be willing to bet has surpassed your sexual escapades in volume and depravity but now gets his kicks meditating with a bunch of old men. In between, we have you, the horny atheist on the verge of falling in love. What are we going to do?

I'm a cynic. My parents would have to come up with a way better reason to disown me than a lack of belief in God, and I have a theory that Leonard Cohen became a monk because he realized that there was nothing more pathetic than an aging womanizer. Putting religion before love and sex, or using it as an excuse not to get involved, is much less troublesome than really getting your hands dirty with another human being. Get dirty.

Not cherry?

Dear Sasha: What food odors turn on the most women and men? What are the general differences in odor preference among the sexes? Also, what odors in general do men and women find sexually arousing? —PAUL

Dear Paul: Studies conducted in Chicago by aroma expert Alan Hirsch say men get wood for the smell of freshly baked pumpkin pie or vanilla, which means that Freud may have been on the money with his "I-want-my-mommy" theories. Women like candied licorice, cucumber and baby powder (I want to be a mommy?), pumpkin pie (I want to be your mommy?) and lavender.

Some scientists speculate that these smells are not so much stimulating as comforting, and that an increased comfort level increases your receptivity to sex. There weren't, as you can see, astonishing differences between the preferences of men and women; however, women actually experienced an inhibited blood flow when presented with smells such as cherry, charcoal barbecue meat and men's cologne. (No doubt a devastating discovery for all those suave boys pouring on the Eau de Mind If I Join You Ladies?) No particular smell inhibited blood flow in men. Hirsch also discovered that 25 per cent of people who lose their sense of smell develop sexual dysfunction. For more on the subject, pick up Hirsch's book *Scentational Sex*.

So here we are. In one corner, we have your parents, religious fanatics who no doubt have your best interests at heart, but whose

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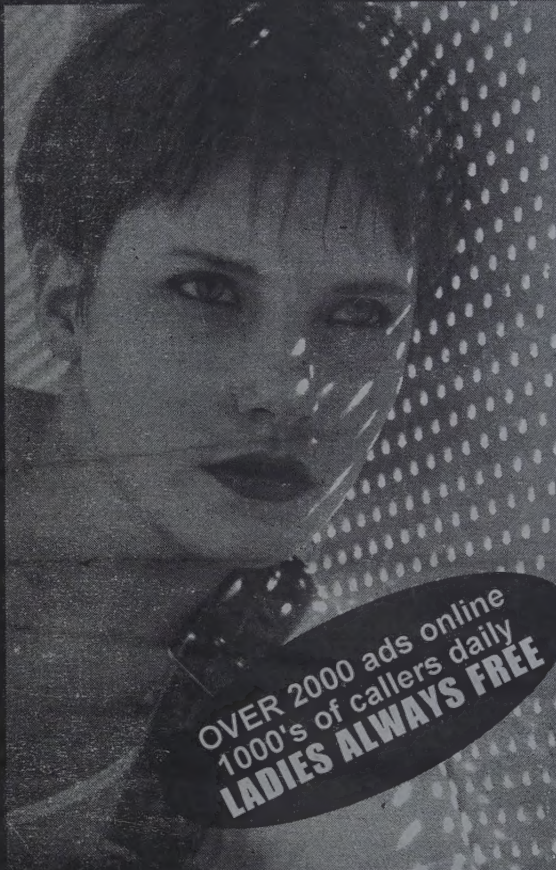
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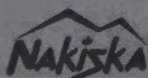
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